J. Willughby B: 6: 14

AN

IDEA

Of the *Perfection*

OF

PAINTING:

DEMONSTRATED

From the *Principles* of *Art*, and by *Examples* conformable to the *Obſervations*, which *Pliny* and *Quintilian* have made upon the moſt celebrated *Pieces* of the *Antient* PAINTERS, Parallel'd with ſome *Works* of the moſt famous *Modern Painters*, LEONARDO *da* VINCI, RAPHAEL, JULIO ROMANO, and N. POUSSIN.

Written in *French*

By *Roland Freart*, *Sieur de Cambray*,

And rendred *Engliſh*

By *J. E.* Eſquire,

Fellow of the ROYAL SOCIETY.

In the *SAVOY*:

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THE PREFACE.

THere is hardly that Man living, but has ſome inclination for *PAINTING*, and that does not even pretend ſufficient Abilities to controll the *Works* which it produces: for not only *Learned men*, and perſons of *Condition*, who are ever probably the moſt rational, are emulous of this Knowledge; but the very *Common-People* will adventure to ſpend their Judgements too; ſo as it ſeems, this Art is in ſome ſort, the *Univerſal Myſtery*.

Neither is this preſumption a Vice peculiar to the French alone, or of this

Age of ours only; 'tis as old as *Painting* it ſelfe, and ſprung from her very Cradle in *Greece*. This is evident by that which *Pliny* has recorded of *Apelles*; who before he gave the laſt touches to his *Pieces*, was wont to expoſe them in *Publique* to the *Cenſure* of all the *Paſſengers*, whilſt he conceal'd himſelfe behind them, that he might hear what every one ſaid, and make uſe of it accordingly; whence the Proverb, *Apelles poſt Tabulam*. Moſt of our *Painters* do to this day obſerve ſomething of this very *Cuſtome*, or at leaſt, ſomething like it, but which they have turn'd into a kind of *Complement*: For they uſually requeſt ſuch as have the Curioſity to viſit their *Works*, freely to tell them what they *think* of them; and whether they obſerve any thing which needs *reforming*. But as *Complements* are but vain and inſignificant *words*, they ſeldom produce any real *Effects*

upon

upon theſe encounters; and to ſpeak ſincerely, theſe *Painters* would be but juſtly puniſh'd, ſhould one really take the liberty of effectually rendring them this friendly Office, which they ask but in Ceremony, and that inſtead of thoſe ordinary compliances with which they uſually flatter them, they did ingeniouſly diſcover to them their miſerable failings. But inſtead of receiving this *Inſtruction* in good part, and gratifying the *Cenſure* as becomes them, they would certainly be offended at the freedom, and we ſhould ſee them rather *Confounded* than *Reform'd* by it; becauſe they do not ſo much ſeek to be *Able men*, as they deſire to *appear* ſo. The days of *Apelles* are now paſt, and our Modern *Painters* are quite of another ſtrain from theſe Old *Maſters*, who never came to be *Conſiderable* in their *Profeſſions*, but by the ſtudy of *Geometrie* and *Perſpective*, the *Anatomy* of *Bodies*,

the aſſiduous Obſervation of thoſe *Characters* which expres'd the *Paſsions* and *Emotions* of the Soul; by the Lecture of the *Poets* and good *Hiſtorians*; and in fine, by a continual *re-ſearch* of whatever might beſt contribute to their Inſtruction.

They were in thoſe days ſo *Docile* and *Humble*, that they not only would ſubmit their *Works* to the *Criticiſmes* and *Animadverſion* of *Scholars* and *Philoſophers*, but even to the *Common People* alſo, and to *Artificers* of all *Trades*, who did frequently and ſometimes judiciouſly reprehend them. This was (I confeſs) ſomething a tedious way, and is indeed inacceſſible to a great part of our *Painters* in this *Age*, who have neither the *Genius* of theſe illuſtrious *Antients*, nor the ſame *Object* in their working.

In effect, thoſe *Painters* propos'd to themſelves, above all other things, the *Glory* and *Immortality* of their *Names*, for

for the ſole, and principal *Recompenſe* of their *Labours*; whereas, moſt of our *Moderns*, regard only the emergent *Profit*, and therefore they hold a quite different *Method*, and ſtrive as much as they can to compaſs only their propoſed aime.

To this purpoſe, they have introduc'd into their *Cabals* I know not what kind of licencious *Painting*, totally differing from thoſe pretended ſubjections, which heretofore rendred this *Art* ſo incomparable and ſo difficult, whilſt this incapacity of theirs makes them imagine, that this rare *Painting* of the *Antients*, was but an old *Dotareſs*, who had only ſlaves in her ſervice.

Under this pretext, they have dreſs'd themſelves up a new *Miſtriſs*, trifling, and full of *tattle*, who requires nothing of them but *Fard* and *Colour* to take at firſt ſight, without being at all concern'd whether ſhe pleas'd long or not.

See then, this *Idol* of the preſent *Age*, to which moſt of our *Painters* ſacrifice all their Pains, whilſt thoſe of more ſublime and noble Spirits, and that find themſelves capable of this excellent *Profeſsion*, run generouſly in the ſame path, by which thoſe renowned *Antients* arriv'd to the perfection of their *Skill*; and leaving thoſe lazy Ignorants behind, pronounce it with as much compaſſion as diſdain, *Aulædus ſit, qui Citharædus eſſe non poſſit*, compaſſionating thoſe whom *Nature* having deny'd thoſe neceſſary *Endowments* of being capable to attain the *Principles* of the *Art*, are compell'd by that weakneſs and want of Talent, to acquieſce in the ſingle Practiſe of doing Things as *Mechanically* as they firſt learn'd them from their ignorant *Maſters*.

But how deſpicable are thoſe poor-ſpirited men, who are ſo affrighted at the ſtudy, that to avoid the trou-

ble

ble of it, they choſe rather to oppoſe with the revolted *Cabaliſts*, and to pull on the ſame hypocritical *Vizor*, than give themſelves the trouble of acquiring, and effectually poſſeſſing the *Thing* it ſelf, which they ſo unjuſtly affect the reputation of?

What's now become of the *Glory* with which thoſe antient *Greeks*, thoſe Gallant ſouls had Crowned *Painting*, when they pronounc'd her *Queen* of all the *Arts*, and permitted only the moſt *noble* and *renowned* of men to be of her *Retinues*? what regard, think you, would they have to this *Age* of ours, which has ſo unworthily abandon'd her? and to theſe abject *ſpirits* who daily diſhonour her by the contempt and diſreſpect which they put upon her *Laws*, and who by a yet more inſufferable attempt, have reſign'd her ſacred *Name* to this fantaſtick *Idol* which they have eſtabliſh'd in her place? with what indignation

dignation may we ſuppoſe do true and able *Painters* look on the temerity of theſe inſolent *Rivals*, whom they behold ſo gay and jovial in this preſent Age, by the *Capriciouſneſs* of *Fortune*, and the favour of an ignorant conjuncture? I muſt confeſs, I am ſtrangely ſurpriz'd at it; and though I know there is nothing leſs permanent, or more Caduque than this *falſe* eſteem, I cannot but be ſenſibly toucht, and even altogether impatient of ſeeing once a period to this odious *Abuſe*, ſo reproachful to an *Age*, that is otherwiſe extraordinarily flouriſhing in the knowledge of *Letters*, and of all other *Sciences*, which we find every day entertain'd, and more perfection'd than ever, maugre the importunate jarrs and hoſtilities which have unceſſantly moleſted them for ſo many years paſt; nay, even *Painting* it ſelf, whoſe *deminution* and *decadency* we ſo much deplore, and which ſeems not

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to have been born for times of Peace and *Tranquility*, was happily never in higher eſteem amongſt us, nor more ſought after, than it is at preſent; which may partly be the occaſion of its Corruption and decay: For as *Arts* flouriſh, and are cheriſhed by the Honors which are conferr'd upon excellent *Artiſts*; ſo, on the contrary, a blind *Affection*, and indiſcreet *flattery* ruines and deſtroys them.

To recover then its priſtine Luſtre, and reſtore her to *original* Purity, we muſt of neceſſity recall that Primitive ſeverity, by which they were wont to examine the Productions of thoſe renowned Painters, who were of old ſo eſteemed; and whoſe *Works* have ſurviv'd their *Authors* ſo many *Ages*, and rendred their own Names *Immortal.*

To accompliſh this, there is nothing more expedient, than the exact obſervation of thoſe *Fundamental* Princi-

ples,

ples, which conſummate its *Perfection*, and without which 'tis impoſible ſhe ſhould ſubſiſt.

But foraſmuch as the long neglect herto has almoſt baniſh'd the *Science*, to the infinite loſs and prejudice of thoſe who are curious of *Painting*; and ſince, without this ſuccour, they can never enjoy the ſatisfaction which a cleer and perfect underſtanding will preſent them; I have made it here my particular enquiry; that laying before them in this *Diſſertation* the ſame *Compaſs* by which the *Antients* ſteer'd their *Courſe*, they may *ſail* by the ſame *Route* themſelves, and diſcover thoſe things to the very bottom, which they had never attain'd to without it, but ſuperficially, and with much imperfection.

And ſince I conſider how extreamly difficult it is to diſabuſe thoſe who are already infected with ſo common, and pernicious an abuſe, under the pre

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tence of a ſpecious *Liberty*: I could not think it ſufficient to *talk* of things only, and to prove them from pure and undeniable *Reaſons*; had I not alſo made it appear, of what importance it is by authentique *Demonſtrations* and *examples*.

For this effect, I have made choice of ſome amongſt the *Works* of our moſt celebrated *Painters*; to which, having apply'd all thoſe *Principles* which I have produced, there remains no more cauſe for us to ſuſpect their Fidelity. And that I may the better and more generally comprehend the *good* and *bad* effects which reſult from them, by either *obſerving* or *neglecting* theſe *Rules*, I ſhall here preſent them in Order.

Raphael Urbino, the moſt excellent of the *Modern* Painters, and univerſally ſo reputed by thoſe of the *Profeſſion*, is the *Perſon* whoſe *Works* I ſhall propoſe as ſo many *Demonſtrations* of the

the abſolute neceſſity of exactly obſerving the *Principles* which we have eſtabliſh'd in this *Treatiſe.* And on the contrary, *Michael Angelo*, ſuperior in *Fame*, but far inferior to him in *Merits*, ſhall by his extravagant *Compoſitions*, amply furniſh us to diſcover the *Ignorance* and *Temerity* of thoſe *Libertines*, who trampling all the *Rules* and *Maximes* of *Art* under their feet, perſue only their own *Caprices.*

It is in this part chiefly, that the diſintereſs'd *Reader* may poſſibly find my *Animadverſions* moſt agreeable: But to enjoy the diverſion more intirely, it were requiſite he laid before him thoſe *Prints* of *Raphael* which I pretend to examine and propoſe, as juſt, and regular *Works*, conformable to my *Principles*: Theſe are the *deſigns* of the *Judgement* of *Paris*; *That* of the *ſlaughter* of the *Innocents*, and our B. *Saviours taking down from the Croſs.*

Theſe

Theſe three firſt *Stamps*, were *Engraven* by *Marc. Antonio*, and are indeed very rare and curious *pieces*. The *Fourth* is a moſt noble *Compoſition*, uſually call'd The *School* of *Athens*. The *Graving* is one of the beſt hands, nor in truth ſo good as the other; but the *Ordonance* of the *Figures* is much more magnificent and ſtately.

As for *Michael Angelo*, wee'l content our ſelves with that repreſentation of the *Univerſal Judgement*, which has rendered him ſo famous amongſt the *Vulgar*, and this *Work* is poſſibly the moſt *Numerous* of *Figures* that was ever painted; as it is likewiſe in my opinion, the moſt copious *ſubject* that can be propos'd to diſabuſe thoſe who have the *Name* of this *Painter* in ſo great veneration, that they commonly admire whatſoever is his, with ſo ſtrange a preoccupation of their *Judgements*, as to preferr even

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the very *Abuſe* which is in *Vouge*, before *Reaſon* her ſelf, and dare not examine, that with *Candor* and *Juſtice*, to which they manifeſtly incline without her.

For my own part, I am not altogether ſo blind, nor ſcrupulous; as having no other *deſign* then to inveſtigate and find out the *Truth*; and I hope that the *Reſearch's* which I have endeavoured to make after her in the following *diſcourſe*, may be accordingly received of all who are real *Lovers* of *Painting*; as for the approbation of the *Cabaliſts*, deſpiſe them perfectly.

AN

AN *ADVERTISEMENT* TO THE READER:

A *Friend of mine, who Fortun'd to ſee this* Treatiſe *of* Painting, *whilſt I was writing* it, *underſtanding that it was my intention to* Publiſh *it, and that my principal deſign was to expoſe it to the view of the* Court; *advertis'd me of certain obſcure* Italian Terms, *which I had made uſe of in my* Diſcourſe; *the underſtanding of which would doubtleſs be very difficult to many, who were not acquainted with that* Tongue; *and that one ſhould ſtrive to*

render things as clear and intelligible to the Reader *as was poſſible. And truly, though I conceiv'd the* Counſel *was but reaſonable, it gave me a great deal of trouble; nor was I able to find out* words *which were* purely *ours, capable to expreſs thoſe* Barbariſmes, *which* Cuſtome *has as it were naturaliz'd amongſt our* Painters: *And therefore I was reſolv'd to* retrench *as many of them as I could, eſpecially, the leaſt neceſſary. But for the reſt which really are proper* Tearms *of* Art, *I believ'd it would be ſufficient to make an* explanation *of them for the introduction of thoſe who are* Lovers *of* Painting, *and that would diſcourſe of the* Art *like* Knowing *Perſons with* thoſe *of the* Profeſſion.

STAMPI.

Advertiſement.

STAMPI, *or* Prints.

THe *moſt* remarkable *in my Opinion, becauſe moſt of all mention'd in this* Diſcourſe, *and which gives* Title *to many* Sections *of this* Book, *is* that *of* Stampo *or* Print: *There is not one* Deſigner *or Curious man in this* Art *but knows that it ſignifies an* Engraven *or* Printed *deſigne, which the* Vulgar *and ſuch as* Vend *them commonly call by the names of* Taille-Douces, Cutts *and* Pictures: *There is yet this difference between them, that* Stampi, *Prints, conſiſt of more* conſiderable *things, and* Deſignes *of more reputation: And of theſe there are great variety; for ſome are* graven *on* Copper *with the* Burine, *ſome with* Aqua fortis, *and others are* cutt *in* Wood. Albert Durer, *a* German Painter, *and a moſt incomparable Workman, has publiſh'd ſome things in all theſe kinds. The* Original *of the word is in* Italian,

Advertiſement.

Stampare, *and ſignifies in our Language, to* Print *or make* Impreſſion.

Tramontano.

I *Make uſe of this* Tearm, *when ever I mention* Albert Durer, *whom I maintain to have been the greateſt* Maſter *of the* Tramontani: *For ſo do the* Italians *call almoſt all* Painters *that are* Strangers *to them*; *eſpecially, the* Germans, *and thoſe of* Flanders, *who inhabit the* Northern *parts*; *becauſe that* Quarter, *and the* Wind *which ſpires from thence, is nam'd in the* Italian *tongue* La Tramontana.

Elevato.

THis Tearm *is particularly attributed to the* Learners *and* Diſciples *of the moſt renowned* Painters. *Thus* Raphael *had for his* Scholar *or* Elevato *JULIO ROMANO: HANNI-*

BAL

Advertiſement.

BAL CARACIO was GUIDO and DOMINIQUINO'S Maſter, *and ſo of others. The* Italians *call them* Allievi, *and in* France *they familiarly ſay, ſuch a young man has been* bien eſſleve, *that is,* well Inſtructed.

SCHIZZO.

THis Tearm *is intirely* Italian, *though it be now univerſally underſtood: 'Tis as it were, the* firſt draught, *or light touch, and attempt of a Work yet under meditation. The* Italian *calls it* Schizzo.

ATTITUDO.

I Have made uſe of this Tearm *in ſeveral places of my* diſcourſe, *though we retain the Words,* Action *and* Poſture, *which are in a manner the ſame thing; how-*

however, methinks, upon ſome encounters, *the tearm* Aptitude *is more* expreſſive; *for beſides, that 'tis more* general, *'tis alſo more* ſignificative *on many occaſions, than either* that *of* Poſture *or* Action: *For Inſtance, the Word* Action *is not applicable to a* dead *perſon who is depriv'd of Action; and it were better to ſay the* Diſpoſition *of a* Dead Corps, *than the* Poſture *of it, which ſeems a Tearm too groſs, nor were it too ſpeak like a* Painter, *to ſay, this* Figure *is in an handſome* Poſture, *but in a graceful* Diſpoſition *and* Aptitude. *The* Italians *ſays* Attudine.

PELLEGRINO.

THis Tearm *the* Italians *familiarly uſe when they would expreſs ſome* Rare thing, *excellent and* ſingular *in its* kind; *but they more particularly apply*

apply it to Witt, *and ſay* Ingegno Pellerino.

I conceive, there is nothing more which needs any great Explication, *and it would be but a kind of* Pedantry *to make any farther* Gloſſes. *I ſhall therefore conclude this with a* Remark, *which is, in my opinion, a great deal more important; and that is, an* Objection *which ſeveral Perſons have made to me concerning the* Reputation *of* Michael Angelo, *whom they conceive I ought not to have attaq'd ſo boldly: But upon my* Requeſt, *that for their own* ſatisfaction, *they would themſelves take the pains to examine not only That* Work *of his which I produce in this* Diſſertation, *but likewiſe ſeveral other* Pieces *of the ſame* hand, *which I have addres'd them to; they in fine aſſented, that I had* reaſon *for what I ſaid; and are now as much* aſtoniſh'd *as my ſelf, that the*

World

Advertiſement.

World *has been ſo long abuſed, and his* Reputation *ſo extravagantly aſſerted; which could certainly proceed from no other cauſe, but that pitiful* Junćto, *the* Witts *of* Michaelo's *ſtandard, who are ever in greater* Numbers *than the others: But 'tis as the* Proverb *has it,* Aſinus Aſino Pulcher, *Every one loves his* Like.

TO

To the *Illuſtrious*

HENRY HOWARD

OF

NORFOLK

Heir-apparent to that

DUKEDOM.

Sir,

THere *is no man who has heard of the* Houſe *of* Norfolk, *and eſpecially of* that *of* Arundel *and* Surrey, *but will juſtifie the reſolution I have taken to Inſcribe* Your *Name in the* Front *of this* Piece; *ſince the* names *of* Painting, *and* Sculpture (*two of the moſt celebrated and renowned* Arts *that ever appear'd in the* world)

had ſcarce been known amongſt us *in* England, *but for your* Illuſtrious Grandfather, *who brought into, and adorn'd this* Nation *with more* polite *and* uſeful *things, than it had received for ſome* Ages *before, and who continu'd a* Mecoenas *and* Protector *of all the ſublimer* Spirits, *as long as this* Iſland *was* Worthy *of him, which was as* long *as it remained* Loyal.

I have great reaſon to Conſecrate *thus his* Memory, *of whoſe more particular* Favours *I have ſo frequently taſted both at* Home *and* Abroad; *eſpecially in* Italy, *where I had the honor to be cheriſh'd by him, and from whence I afterwards receiv'd one of the laſt* Letters *that ever he* Writ, *which I reſerve by me amongſt the* choiceſt *of my Treaſures.*

From Him, *through a moſt* Illuſtrious Father, *this* Affection *to great and noble things is derived to* You: *Witneſs, the* Aſylum *which the* ROYAL-SOCI-

SOCIETY found in your own Palace, *when the moſt fierce and mercileſs of the* Elements *ſubverted her* firſt Abodes; *and now (beſides other Accumulations) your free and glorious* Donation *of a* fonds *upon your own* Ground, *to eſtabliſh her on for ever, and fix her at your very* Threſhold, *by which you not only* oblige *the moſt* grateful *and* uſeful Aſſembly, *that any* Age *has produc'd, but do* honor *likewiſe to His* Majeſty *our* Founder, *by ſignifying your* reſpect *ſo* eminently *to his* Royal Inſtitution.

But, Sir, I have ſomething yet to add, and the very Stones *would even* exclaim *againſt me, ſhould I omit your never-to-be-forgotten* Munificence *to the* Univerſity *of* Oxford; *becauſe it was upon my* Firſt *and* Sole Suggeſtion (*for* Inſtigation, *the* Generoſity *of your* Nature *needs not*) *that You were pleas'd to inrich that renowned* Seat *of the* Muſes, *with a* greater Gift, *than*

all the World *can preſent it*; *becauſe the* World *cannot ſhew ſuch a* Collection *of* Antiquities: *And this* Great Thing *You did, when You plac'd the* MARMORA ARUNDELIANA There. *Firſt, the* Greek, *and then, the* Latine Inſcriptions; *by which You not only nobly Conſulted the moſt* Laſting *way to perpetuate Your* Name *in the* Learned World, *and gave* Eternity *to thoſe (almoſt) obliterated* Titles, *by transferring them to a leſs* Corroſive Ayr; *but did likewiſe a piece of* Juſtice, *and* Piety *too, in* Reſtoring *that to the* Daughter, *which came from the* Mother, *and Conſigning thoſe* Antiquities *to* Oxford, *which were taken away from* Athens.

Sir, in my Letter *to You into* Surrey, (*now about a* Year *ſince*) *concerning this* Largeſſe, *I cannot forbear to repeat a* line *or two, which was to move your* Honor *in one* particular *more*; *and* that *is, that you would one day, cauſe the* choiceſt

choiceſt *of your* Statues, Baſſe relievos, *and other noble* pieces *of* Sculpture, *ſtanding in you* Galleries *at* Arundel-Houſe, *to be exquiſitely* deſign'd *by ſome* ſure hand, *and* engraven *in* Copper, *as the late* Juſtiniano *ſet forth thoſe of* Rome, *and ſince him (and ſeveral others)* Monſieur de Lion-Court *by the* Draughts *of* Perier; *as formerly that incomparable* Hiſtorical-Columne *of the* Emperor Trajan, *was cut by* Villamena *with the* Notes *of divers* Learned *men upon them: Becauſe by this means, the* World *might be inform'd in whoſe* Poſſeſſion *thoſe* Rarities *are; and that it would ſo much contribute to the* Glory *of the* Countrey, *their* Illuſtrious Owner, *and his* Family; *as it has formerly, and yet does, to thoſe noble* Italians, *and great Perſons beyond the* Alps, *who have not been able to produce ſuch a* Collection *as You are furniſh'd with, but who are honor'd, and celebrated for it, all the* World *over, by this* virtuous,

and yet no very expenſeful *Stratagem.*

I was the rather incited to mention This here, *becauſe I underſtand there are ſome* Learned Perſons *now at* Oxford, *adorning a new* Impreſſion *of the* Marmora, *in which, ſuch a* Work *could not paſs without due veneration, and would prove a conſiderable* ornament *to the* deſigne; *and indeed, becauſe the* Argument *of the* Diſcourſe *I am entertaining your* Honor *with,* (*dedicated lately to the* French Kings *onely* Brother) *does prompt me to it, as my very great* Obligations, *to* ſubſcribe *my ſelfe.*

Illuſtrious

Sir,

Your moſt obedient

Says-Court, June 24. 1668.

and moſt humble *Servant.*

J. EVELYN

TO THE READER.

I did once *think*, and abſolutely *reſolve*, that I had for ever done with the *drudgery* of *Tranſlating* of *Books*, (though I am ſtill of the *opinion*, that it were a far better, and more *profitable Work* to be ſtill *digging* in that *Mine*, than to multiply the number of *ill Ones*, by productions of my *Own*) But this ſmall *piece* coming caſually to my hands and from an *Author* whoſe knowledge of the moſt polite and uſeful *Arts* has celebrated him *Abroad*; and upon a *Subject* I had formerly beſtowed ſome *Reflections* on; partly, in that *Paralel* of *Architecture* (which from the ſame *hand*, I not long ſince publiſh'd for the Aſſiſtance and Encouragement of *Builders*)

ers)and partly my *Hiſtory* of *Sculpture*; I did believe I might do ſome ſervice not only to *Architects* and *Sculptors*, but to our *Painters* alſo, by preſenting them with this curious *Treatiſe*, which does, I think, perfectly conſummate that *deſigne* of mine, of recommending to our *Countrey*, and eſpecially to the *Nobleſs*, thoſe *Three* Illuſtrious and magnificent *Arts*, which are ſo *dependent* upon each other; that they can no more be *ſeparated*, than the very *Graces* themſelves, who are always repreſented to us holding hand in hand, and mutually regarding one another.

The *Reader* will find in this *diſcourſe* (though ſomewhat *verboſe*, according to the *ſtile* of this overflowing *Nation*) divers uſeful *Remarks*; eſpecially, where he Treats of *Coſtúme* which we have interpreted *decorum*, as the neereſt expreſſion, our Language will bear to it; and I was glad our *Author* had reprov'd it in ſo many inſtances; becauſe it not only grows daily more *licentious*, but even *ridiculous* and intollerable: But it is hop'd this may univerſally be reform'd, when our Mo-

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dern *Workmen* ſhall *conſider*, that neither the *exactneſs* of their *deſigne*, nor skilfulneſs in *Colouring* has been able to defend their greateſt *Predeceſſors* from juſt reproaches, who have been faulty in this particular: I could exemplifie in many others whom our *Author* has omitted; and there is none but takes notice what injury it has done the *fame* of ſome of our beſt reputed *Painters*; and how *indecorous* it is to introduce *Circumſtances* wholly improper to the *uſages* and *Genius* of the *Places*, where our *Hiſtories* are ſuppos'd to have been acted: This was not only the fault of *Baſſano*, who would be ever bringing in his *Wife*, *Children*, and *Servants*, his *Dog* and his *Cat* and very *Kitchin-ſtuff*, after the *Paduan* mode; but of the Great *Titian* himſelfe; *Georgion*, *Tintoret* and the reſt; as *Paulo Veroneſe* is obſerv'd alſo to have done in his ſtory of *Pharaohs* Daughter drawing *Moſes* out of the *River*, attended with a *Guard* of *Swiſſes*; this puts me in mind of that *piece* of *Malvogius* in His *Majeſties Gallery* at *Whitehall*, who not only repreſents our firſt *Parents* with *Navils* upon their

bellys

bellys, but has plac'd an *Artificial* ſtone-Fountain carv'd with *imagerys* in the midſt of his *Paradiſe*. Nor does that excellent and learned *Painter Rubens* eſcape without being perſtring'd, not onely for making moſt of his *Figures* of the ſhapes of brawny *Flemings*, but for other *ſphalmata* and *circumſtances* of the like nature; though in *ſome* he has acquitted himſelf to admiration in the due obſervation of *Coſtûme*, particularly in his *Crucifixes*, *&c.* as I might largely exemplifie: *Raphael Urbino* was doubtleſs one of the *firſt* who reform'd theſe inadvertency's; but it was more conſpicuous in his *latter*, than in his *former* piece.

As for *Michael Angelo*, though I heartily conſent with our *Critic* in reproving that almoſt *idolatrous* veneration of his *Works*, who had certainly prodigiouſly abus'd the *Art*, not only in the *Table* this *Diſcourſe* Arraigns him for; but ſeveral more which I have ſeen; Yet I conceive he might have omitted ſome of thoſe *imbitter'd* reproaches he has revil'd him with, who doubtleſs was one of the greateſt *Maſters* of his time: and (however he might ſucceed

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as to the *decorum*) was hardly exceeded for what he perform'd in *Sculpture* and the *Statuary* Art by many even of the *Antients* themſelves, and happ'ly by none of the *Moderns*, witneſs his *Moſes*, *Chriſto in gremio*, and ſeveral other *Figures* at *Rome*; to ſay nothing of his Talent in *Architecture*, and the obligation the *world* has to his memory, for recovering many of its moſt *uſeful Ornaments* and *Members*, out of the neglected *Fragments* which lay ſo long buried; and for vindicating that *Antique* and *Magnificent* manner of *Building*, from the trifling of *Goths* and *Barbarians*.

The next uſual reproach of *Painting*, has been the want of *judgement* in *perſpective*, and bringing more into *Hiſtory*, then is juſtifiable upon one *Aſpect*, without turning the *Eye* to each *Figure* in particular, and *multiplying* the *points* of *Sight*; which is an *error* into which our very *Author* (for all the pains he has taken to magnifie that celebrated *deciſion* of *Paris*) has fail'd in: For the knowing in that *Art* do eaſily perceive, that even *Raphael* himſelf has not ſo exactly obſerv'd it; ſince inſtead

inſtead of *One* (as *Monſieur de Cambray* takes it to be, and as indeed it ought to have been) there are no leſs than *four* or *five*, as *du Boſſe* has well conſider'd in his late *Treatiſe* of the *Converted Painter*; where by the way alſo, he judiciouſly numbers amongſt the faults againſt *Coſtúme*, thoſe *Landskips*, *Groteſq's*, *Figures*, *&c.* which we frequently find (*Abroad* eſpecially, for in our *Countrey* we have few or none of thoſe graceful ſupplements of *Steeples*) painted *Horizontaly*, or *Verticaly* on the Vaults and Ceilings of *Cupolas*; ſince we have no examples for it from the *Antients*, who allow'd no more than a *Frett* to the moſt magnificent and coſtly ones which they erected.

But would you know from whence this univerſal *Caution* in moſt of their works proceeded, and that the beſt of our Modern *Painters* and *Architects* have ſucceeded better than others of that *Profeſſion*: It muſt be conſider'd that they were *Learned men*, good *Hiſtorians*, and generally skill'd in the beſt *Antiquities*: Such were *Raphael*, and doubtleſs his *Scholar Julio*; and if *Polydore*

lydore arriv'd not to the glory of *Letters*, he yet attain'd to a rare *habit* of the antient *Guſto*, as may be interpreted from moſt of his *Deſigns* and *Paintings*: *Leon Baptiſt Alberti* was skill'd in all the politer parts of *Learning* to a prodigy, and has written divers curious things in the *Latine-tongue*: We know that of later times, *Rubens* was a Perſon univerſally *ſtudied*, as may be ſeen in ſeveral *Latine Epiſtles* of his to the moſt famous *Scholars* of his *Age*: And *Nicholas Pouſſin* the *French man*, who is ſo much celebrated, and ſo deſervedly; did, it ſeems, arrive to this *Culture*, by his indefatigable induſtry: as the preſent famous *Statuary Bernini*, now living, has done to ſo univerſal a *Maſtry*; that not many years ſince, he is reported to have built a *Theater* at *Rome*, for the adornment whereof he not only cut the *Figures* and *Painted* the *Scenes*, but *writ* the *Play*, and *Compos'd* the *Muſick* which was all in *Recitativo*: And I am perſwaded that *all* this is not yet by *farre* ſo much, as that *Miracle* and *Ornament* of our *Age* and *Countrey* Dr. *Chriſtopher Wren* were able to *perform*

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if he were so *dispos'd*, and so *encourag'd*; because he is *Master* of so many admirable *Advantages* beyond Them.

I alledge these *Examples* partly to *incite*, and partly to shew the *Dignity* and vast *Comprehension* of this rare *Art*; and that for a Man to arrive to its *utmost* perfection, He should be almost as *universal* as the *Orator* in *Cicero*, and the *Architect* in *Vitruvius*: But certainly some tincture in *History*, the *Optics*, and *Anatomy* are absolutely requisite, and more (in the Opinion of our Author) than to be a steady *Designer*, and skill'd in the tempering and applying of *Colours*, which amongst most of our Modern *Workmen*, go now for the onely *Accomplishments* of a *Painter*.

I had once thoughts to have added the *Stamps* and *Prints* themselves, which our *Author* does so *critically* discourse upon; but then considering, that as this *Piece* is of most *use* to the *Virtuosi*, and that such as are *Curious*, must needs already be furnish'd with them; and that it had been doubtless impossible to have procur'd

procur'd *Originals* ſufficient to adorn this *Impreſſion*, and would have immenſly exalted its *price* (I my ſelf having been offer'd *Twenty ſhillings* but for *one* of them) I ſoon laid thoſe intentions aſide: Beſides that our *Author* has alſo publiſh'd his *Book without* them, and to have gotten them well *Copied*, had been equally difficult.

J. EVELYN.

AN

ERRATA

To the READER.

PAge 1. line 15 r. *parallel.* p. 4. 17. r *former pieces.*

ADVERTISEMENT.

Sub tit. Attitudo, l. ult. r. *the* Italian *ſays Attitudine.*

PREFACE.

P. 3. l. 9. r. *ingenuouſly.* 7. 3. *put on.* 14. *Retinue.* 8. *penult.* r. diminution. 9. l. 1. *add,* but for times. 13. 6. none of the beſt. *ibid.* 16. *add,* numerous Aſſembly. 14. l. *ult.* r. I deſpiſe it.

In the BOOK:

Page. 4. line. 15. r. Worthieſt. p. 19 l. 11. *dele* as. *ibid.* 20. *add,* and regular. 36 14. *dele* by. 43. 1. r ſituated. 44. 17. ſituation. 49. 14. for Piew r. Piece. 59. 12. r. Which we. *ibid.* r. their own Nature. 82. 12. School. 84. 1. *Timantes.* 85. *ult.* r. *Memoires.* 86. 14. Price. 90. 8. r. drole and fantaſtic. *ibid.* l. *antepenult.* r. gentileneſs, and ſo in p. 115. l. 1. *pag.* 116. 18. for where, r. were. 126. 5. *dele* the. 129. 22. r. Nobleſt. l. 27. *Oevure.* 130. 7. r. theſe Works, *&c. The reſt are* litteral, *and pardon'd with leſs violation to the* Senſe.

AN IDEA of the *Perfection* OF PAINTING.

IS a very ſubtle and curious *Enquiry*, to know, from whence it ſhould come to paſs, that the *Art* of *Painting* is ſo much degenerated from that perfection, which it once obtain'd, and how it happens, that conſidering the weakneſs of its productions, compared with thoſe admirable *Maſter-pieces* of the *Antients*, it ſeems of late to preſent the World with nothing but the meer *ſhadow* and *phantoſmes* of it?

For my own part, I conceive, the principal cauſe of its decadence to have proceeded from that little eſteem

which it preſerv'd, during the ignorance and barbarity of the *Lower Empire*, which did ſo far ignoble and debaſe it of its priſtine Honour; that inſtead of that preheminence which it then held amongſt the *Sciences*, it is now reduc'd and reckon'd amongſt the moſt vulgar *Trades*; ſufficient to let us ſee, how much the ſpirit and *Genius* of theſe latter *Ages*, have declined, in which the rare Inventions and Lights of this Divine *Art* are, for want of encouragement, almoſt totally extinguiſh'd.

However yet, that good *Genius*, which by a certain providence of *Nature* does ſtill preſide over Noble things, has always furniſh'd us with ſome excellent *Men*, preſerving, as it were, ſome *Seeds* of them from time to time: But as we find it in *Trees*, and even in the moſt perfect Bodies, that they attain not to their conſummate forme upon the ſuddain, and till after many years; notwithſtanding which they are yet obnoxious to deſtruction every inſtant, without any means of reſtauration, but the ſame from whence firſt they ſprung: even ſo it is in the productions of *Wit*, which coming once, through negligence, to be loſt, or oppreſt under the Ty-

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ranny of evil *Government*, never recover themſelves but by a long and laborious re-ſearch; ſo, as 'tis realy prodigious; that in the *Age* of *Leonardo da Vinci*, and *Raphael* (who were the *Protogenes* and *Apelles*'s of the Modern *Painters*) we ſhould ſee the *Art* revive again with ſo much vigour, and flouriſh in ſo ſhort a ſpace. For *Painting* is none of thoſe ſimple Arts, which *Chance* does now and then preſent us with, without any diſquiſition, and which every one may light on without an extraordinary Talent, or ſtudy to attain them.

There is happ'ly nothing of *Ingenious* amongſt *Men* of more *ſublime*, and whoſe Perfection is more difficult to attain, than *that* of *Painting*, the Nobleſt Inſtance which humane wit can boaſt of: 'Tis therefore plainly an inſupportable abuſe, to obſcure and confound her amongſt the *Mechanical Arts*; ſince ſhe is eſtabliſhed upon a *demonſtrative Science*, infinitely more inlightned and reaſonable, than that Pedantick *Philoſophy*, which produces us nothing but frivolous *Queſtions* and uncertainties, whence ſome have ſtyl'd it, *The Art of Doubting*, a ſteril and idle ſpeculation; whereas *Paynting*, founded

upon the real *Principles* of *Geometrie*, makes at once a double *demonſtration* of what ſhe repreſents: But it will indeed require different *Eyes* to contemplate and enjoy her Beauty intirely: For the *Eye* of the *Underſtanding*, is the firſt and principal *Judge* of what ſhe undertakes.

It will, in my opinion, be neceſſary therefore, in order to the reſtauration of her Honour, to evince by undeniable reaſons, that ſhe is ſtill as worthy of the rank and dignity, which ſhe formerly poſſeſt amongſt the *Greeks*, the worthies of *Genius*'s that ever Nature form'd, and that the ſhameful deſertion, which has ſince arriv'd her, could proceed from no other cauſe but an univerſal depravation.

She has moreover had this particular misfortune, that all the *Writings* and *Works* which ſhould contribute to her *Inſtruction*, and that divers excellent *Painters* had long ſince publiſh'd for the better intelligence of their *Art*, have been buried and loſt by tract of time. Nor is it ſtrange, that this accident has more concern'd them, than all that has happen'd to the *Books* of *Orators*, *Philoſophers*, *Hiſtorians*, and di-

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vers others; ſince 'twas ſufficient for them to find out People that could tranſcribe them again, and by that means continually repleniſh their *Libraries*; whereas, for the *Writings* of our great *Maſter-Painters*, the *Copiſts* were of neceſſity to be good *Deſigners*, and knowing in the *Matter*, which they tranſcribed, to be able but to accompliſh a very few *Volumes* in a great deal of time; ſo as one could hope for no better event than what is come to paſs, by reaſon of thoſe tedious and very difficult *Figurations*, which go to the compoſure of its principal, and moſt eſſential Parts, as may eaſily be deduc'd from that *Treatiſe* of *Leonardo da Vinci*, which it had been impoſſible to have explain'd, without the advantages of the *Art* of *Graving*, and of *Printing*, which this latter *Age* of ours has produc'd.

The ſame unhappineſs arriv'd to *Architecture*: All the *Antient Books* of it being utterly loſt, that ſingle work of *Vitruvius* being only excepted, which is very defective too, for want of its *Profiles* and *lineal Demonſtrations*, which this *Author* ſet forth in a particular *Volume* that is periſhed; but which was to have been the *Crown* of all his la-

bours; though we may yet affirm, that the *Moderns*; perſueing his ſteps, have made that Glorious and Magnificent *Art* to flouriſh and revive again.

In my opinion, one might render the ſame ſervice to that of *Painting*; ſince we have a *Philoſtratus* to our guide in ſo worthy a deſigne: But as *Architecture* is more groſs and material in what it undertakes; the *Solidity* of it, which conſtitutes one of its very *Principles*, has honour'd it with ſome preheminence, even above *Painting* it ſelfe. It ſtands *firm*, and has continu'd many of its productions, which wonderfully ſupply the defect of thoſe *Books* that are loſt; whereas *Painting*, which is, as it were, altogether *ſpiritual*, has not been able to furniſh us with ſuch permanent monuments. And yet for all this, ſhe has within theſe two *Ages* reviv'd with ſo much vigor, as if ſhe had receiv'd the very ſame aſſiſtances. And truely, ſhe ſeems to me to have been the *Reſtauratrix* of *Architecture*; ſince we find, that almoſt all the firſt *Maſters* of that *Profeſſion* were alſo great *Painters*; ſuch as *Bramante*, *Baldaſſar Petrucci*, *Raphaelo*, *Julio Romano*, and ſeveral more, which is no other

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then the reſult of being able to *deſigne* well, which is in truth the veritable *Principle* and only *Baſis*, not of *Painting* alone; but, as one may well affirm, the univerſal *Organ* and *Inſtrument* of all the politer *Arts*.

'Twas a ſingular felicity and advantage to the re-eſtabliſhment of this rare *Profeſſion*, that its *Mechanical* part did preſerve it ſelfe ſo intire; in which particular I conceive we have nothing more to deſire of the *Antients*. On the contrary, the very uſe of *Oyl* only, which the *Moderns* have diſcover'd, does infinitely advance it. Add to this, its refining on Colours; and their improvements to that multiplicity of different kinds, as even ſuperabound, and are more than neceſſary; ſo as now a man needs only to underſtand, and be well vers'd in what this excellent *Talent* of the great *Maſters* of *Antiquity* conſiſts, and the prodigious Effects, which *Hiſtorians* report of them in their *Works*. Nor is this a thing ſo difficult to reſolve; ſince by that only *Treatiſe* of *Leonardo da Vinci*, one may eaſily make it out, that a *Painter* well inſtructed from his Youth in all the neceſſary *Precepts* ſo methodically preſcrib'd in the firſt

Chapter of his *Book*, cannot fail of proving to be an able Man in the *Profession*: but if to this, *Nature* likewise favour him with the *Genius* of the *Art*, which consists in a certain vivacity and flowing of *Invention* and *Grace* (which all the study in the World will never attain) he must then of necessity be *excellent*. And if his *Works* perfectly conform to the *Rules* of the rest of that exact *Dissertation*; one may safely pronounce as much of his *Pieces* as of those of *Apelles* himselfe, *Zeuxis*, or *Parrhasius*. But forasmuch as our *Author* put not the last hand to his *Book*, but left it us imperfect; or the Project rather of a more finished *Composure*, which he had under contemplation; I shall here adventure to set down some general *Notions* and *Observations* for the supply of what seems most *defective*.

Supposing then, that all *Arts* whatsoever have their *Fundamental Principles*, the knowledge whereof is absolutely necessary for those who intend the *Profession*, and that *This* of *Painting* is superior to the rest, and consequently more difficult: It is not to be expected, there should any considerable progress be made without a due and perfect

perfect cogniſance of thoſe *Principles*; and they conſiſt of no mean ſpeculations, *Perſpective* and *Geometry*; without which, a *Painter* can never emerge good *Artiſt*.

Seeing now, it is not enough, that to the forming an able *Painter*, he be learned in theſe two Points alone (which *ſtudy* will ſoon accompliſh) without three or four other more curious *Qualities*, which he ought to be *Maſter* of; but which are not uſually attain'd to without a ſingular favour of *Nature*; it happens that there appear ſo very few good *Workmen* amongſt the multitudes of this *Profeſſion*, that it may well be verified of *Them*, which was ſaid of the *Poets*; That a *Painter* is ſo *born*, not *made*; and really their *Genius* is ſo conform, as it became *Proverbial*; That *Picture was mute Poeſie*, and *Poeſie vocal Painting*. The reaſon of which will appear very obvious in the enſueing periods, where we ſhall Treat of the different *Talents*, which neceſſarily concurr to the production of an a compliſht *Painter*.

Thoſe renowned *Antients* who exalted the *Art* to its utmoſt perfection, and rendred it ſo famous, obſerv'd in their Works *five*

particulars

particulars exactly, as ſo many *Fundamental Principles*, without which, *Painting* is nothing but a meer *Chymæra* and confuſion of *Colours*. But before I proceed to the *parts*, I muſt firſt deferr the *honour* of this Obſervation to that Learned *Hollander*, *Francis Junius*, who about *Five and twenty years* ſince, publiſh'd a Noble *Treatiſe* of the *Painting of the Antients*, wherein the intire *Hiſtory* of this *Art*, from the *original* to its utmoſt *perfection*, is rarely deduc'd; and were not the *Book* in *Latine*, and by that means much conceal'd from moſt of our *Painters*, I ſhould ſatisfie my ſelf to referr them to the *Author*. See what he writes at the beginning of his *Third Book*.

The *Antients*, ſays *He*, conſtantly obſerv'd theſe *Five Parts* in all their *Works*.

1. *Invention*, or the *Hiſtory*.

2. *Proportion*, or *Symmetrie*.

3. *Colour*, (wherein is alſo contain'd the juſt diſpenſation of the *Lights* and *Shades*.)

4. *Motion*, in which are expreſſed the *Actions* and *Paſſions*.

5. And *laſtly*, the *Collocation* or regular *Poſition* of the *Figures* of the whole *Work*.

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But *theſe* four being Treated of in ſo *general* Terms, that it were almoſt impoſſible, our *Workmen* ſhould derive the Fruit and Inſtruction which is ſo neceſſary for them to practiſe; I will here explain them in Order, and more at large, and endeavour to render them intelligible, both by *Reaſons* and *Examples*.

Of INVENTION.

I. PART.

INvention, or the *Genius* of *Hiſtorizing* and framing a Noble *Idea* upon the *Subject* one would *Paint*, is a particular *Talent*, not to be acquir'd by Study or Labour; but is properly a certain *ardor* exciting the *Imagination*, prompting and enabling it to *Act*. And as this part of *Invention* has Naturally the *preheminence* in the *Nature of things* (ſince it would be ridiculous in a *Painter* to prepare his *Colours* and his *Pencils*, without reſolving before hand, what to *Paint*) ſo does it more than any other, diſcover the *quality* and *force* of the Spirit; as whether it be *pregnant*, *judicious*, and *exalted*; or, on the contrary,

ry, *barren*, *confus'd*, *abject*, and plainly *repent*.

Of PROPORTION.

2. PART.

AS touching *Proportion*, (*i. e.*) the *Symmetrie* and Congruity of the *whole* to its *parts*; 'tis sufficiently easie to attain, there is no great difficulty in it, and therefore the ignorant are without all excuse; since it may be gain'd with very little pains, and by operations purely *Mechanical*: but the only way to arrive at its perfection, and be perfectly acquainted with it, is to pass through *that* of *Geometrie*, which is indeed the sourse and original of all the *Arts*. Now amongst the *Painters* and *Sculptors* of the *Antients* who have most excell'd in this, *Pliny* and *Quintilian*, and others, principally instance in *Parrhasius*, *Praxiteles* and the famous *Asclepiodorus*, to the exactness of whose *Proportions*, the most celebrated *Apelles* would always subscribe.

Of COLOURING.

3. PART.

BY this third Particular, which is that of *Colouring*, you are not only to underſtand the *Painting*; ſince this *Talent* (though truly very important) muſt yield to the Science of *Lights* and *Shades*, which is a certain Branch of *Perſpective*, in which the *Center* of the *Luminous* body repreſented to the *Eye*, and the *Section*, which the beams make upon the *Plan*, or any other *ſuperficies*, preciſely expreſſes the *Contours* and exact *form* of the *body* ſo illuminated; and therefore, whoever is Maſter of this remark, furniſhes himſelf with ſeveral commodious ways, how to put any thing into *Perſpective*, even the moſt capricious and conceited, ſuch as we ſometimes encounter upon irregular *Surfaces*, and that appear ſo ſurpriſing and difficult to thoſe, who comprehend not the *ſecret* of it.

Of MOTION *and* EXPRESSION.

4. PART.

BUt as the *three first Parts* are highly neceſſary for all *Painters* in *general*; this *Fourth*, which concerns the *Expreſsion* and *Motion* of the ſpirit, excells them all, and is indeed admirable; for it gives not only life to *Figures*, by repreſenting their *Geſtures* and *Paſsions*; but ſeems likewiſe to make them *vocal* and to *reaſon* with you. It is from hence, a Man is enabl'd to judge of the worth and abilities of a *Painter*; for ſuch an *Artiſt* paints *Himſelfe* in his *Tables*, and repreſents, as in ſo many *Mirrours* and *Glaſſes*, the temper of his own *humour* and *Genius*.

There is none but eaſily perceives, by paralleling the *Compoſitions* and *Figures* of *Raphael*, with thoſe of *Michael Angelo*; that the *Firſt* was the very ſweetneſs of *Grace* it ſelf; whereas, on the contrary, *Mic. Angelo* was ſo rude and unpleaſing, that he retain'd not ſo much as any regard to *Good-manners*.

This

This is evident in that great *Work* of his in the *Chappel* of the *Vaticane*; where, being to repreſent the *Final Judgement* over the very *Altar* it ſelfe, he introduces certain *Figures* in *Actions* extreamly *undecent*; whereas *Raphael* obſerves a *Modeſty*, even in the moſt licencious of *Subjects*. From hence it is, we may conjecture, how highly important this Talent of *Expreſsion* is in a *Painter*; 'tis really his greateſt *Excellency*, and ſhould accordingly be accompanied with a peculiar *Judgement* and *Circumſpection*; ſince by that alone, one may conjecture at the force of his *underſtanding*, which being far from ever acquiring any renown by his *Works*, whilſt he violates the forms of *Civility*, will doubtleſs, be the ſcorn and reproach of every Man; ſeeing the greateſt *Libertines* amongſt Perſons of Condition, generally abſtain from lewd and impure expreſſions; which, though but in paſſing, as we ſay (which makes not ſo laſting impreſſions as what affects the eye) are taken up only by the dregs and vileſt of the *People*. And therefore, a *Painter* who makes profeſſion of ſo noble and excellent an *Art*, is extreamly obliged to Modeſty and

good

good Manners in all his productions, and ſhould never pollute his *Penſil* with any *Subject*, but what may endure the *chaſteſt* eyes to behold it; for as he endeavours to render his *Works* famous, and worthy to be ſought of all the World; it oftentimes fortunes, that thoſe pieces, which are expreſs'd with too much Liberty, happ'ning to fall into the hands of *ſcrupulous* perſons, never appear in the light, by which means thoſe *Workmen* are deſervedly depriv'd of what they moſt of all affected.

I do not inferr from hence, that one ſhould be ſo preciſe, as not to endure any kind of *Nudities* whatſoever, and be ſo peeviſh and moroſs, as altogether to neglect both the excellency of a *Work*, and the *Hiſtory* which they often repreſent ſo; or in caſe they do retain ſome of them, that they ſhould cloath and cover them, by the hand of ſome wretched *Dauber*, which not only more defiles the *Picture*, but renders it more ridiculous: But I would ſhew our *Painters*, what are the Rocks and Shelves they ought to avoid in that which concerns *Expreſsion*: For though this *Animadverſion* may at firſt ſeem but impertinent; ſince commonly

monly our *Wits* and *Actions* are more vigorous and inventive upon ſuch occaſions; yet when men ſhall ſeriouſly reflect upon the indignity and vileneſs of the *Liberty* which ſome of them aſſume; and conſider, how much more eaſie it is to ſucceed in thoſe *wanton* repreſentations, than in more worthy and *Heroic* Subjects; (as 'tis eaſier to make one *Laugh*, than to make one *Admire*) Men will but deſpiſe their extravagance and brutality: And in effect, they are never ſeen but in obſcure *Corners*, as aſham'd to behold the Light; or in the houſes of *lewd* and *abandon'd* Perſons, who feed themſelves with ſuch impurities. If therefore a *Painter* would conſult the honour of his *Profeſſion*, let him endeavour to purſue more Noble *Ideas*, and hold it for an aſſured *Maxime*, that *there is nothing praiſe-worthy which is diſhoneſt*. Be this then ſpoken for *prevention*, and, but by the way, till I come to the more particular applications, and examine exactly what may farther concern this *Advice*,

Of the Regular Poſition of *Figures*

5. Part.

BUt in the firſt place, let us diſpatch what we have to offer, touching the due *Collocation* and *Poſition* of *Figures* in a *Piece*; ſince it is the *Baſe* and *Foundation* of the whole *Edifice* of *Painting*; or, as I may term it better, the *Ligature* of all thoſe *four Parts* we have hitherto diſcours'd upon; which without *this*, have neither *Form*, nor indeed, *ſubſiſtence*. For as it is not ſufficient in an *Architect*, to have amaſs'd together, and made a vaſt proviſion of *Materials*, nor even to have aſſign'd each *Member* of his *Building* its particular form, unleſs he alſo skill how to *diſpoſe* of them all in their proper *places*; Nor that a *Sculptor* ſhould carve out each Member of a *Statue* with juſt and due *Proportion*, without he know how to unite them in their natural *Poſtures*, and not place an *Arm* where a *Leg* ſhould ſtand, nor the *Foot* where ſhould be the *Hand*; but he muſt not ſo much as take one *hand* for *another*, nor the *left Leg* for the *right*, which would be to form

form a *Monſter* inſtead of a *Man*. In like ſort, a *Painter* would be found to work in vain, and looſe his time, if when he has laudably paſs'd through the firſt *four Parts*, he ſhould fall ſhort of this *laſt*, in which the whole *Eurithmie* and perfection of the *Art* conſiſts. It were the ſame folly to *Invent* and *Compoſe* a *Subject*, to have ſtudied the *Beauty*, and juſt *proportion* of every *Figure*; to emerge as an able *Colouriſt*, and know how to give the *Lights* and the *Shadows* to each Body; their *taints* and natural *Luſtre*, nay, and withal poſſeſs that Divine Talent of expreſſing the very *Motions* and *Paſſions* in his *Hiſtory*, (which is the *ſoul* of *Painting*) if after all theſe noble accompliſhments, he be ignorant, how to give his *Figures* their due regular *Poſitions*.

We do therefore conclude, that if thoſe *other*, or all of them united, or aſunder, are advantagious to a *Painter*; this *laſt* which we have ſpoken of, is abſolutely neceſſary. For though a *piece* may poſſibly not anſwer in every part, ſome *one* of the former requiſites be weak, nay, in ſome meaſure, defective in all of them; yet, if this *laſt* be well perform'd, the *Work* will always deſerve

eſteem, and credit the *Painter*. *Order* is the ſourſe and *Principle* of *Science*, and as it concerns the *Arts*, has this of peculiar, and to be admired, that it is the parent of all *Beauty*, imparting its graces to the meaneſt productions which it renders conſiderable.

Let us then conſider a while, in what *this* ſo important, and indeed accompliſht *part* conſiſts, which not only compleats a *Painter*, but comprehends in it whatſoever the whole *Art* has of *Scientific*, and emancipates from the indignity of the *Mechanicks*, to give it place even amongſt the *Sciences* themſelves.

Our *Geometricians*, who are the genuine *Maſters* of this *Queſtion*, and can beſt explain it, have nam'd it *Optica*, by which term they would ſignifie, that 'tis an *Art of ſeeing by our Reaſons* and *Eyes intellectual*; for 'twere impertinent to imagine, that our *corporal Eyes* alone ſhould be capable of ſo ſublime an operation as to pretend themſelves judges of the Beauty and perfections of a good *Picture*, whence a thouſand abſurdities would enſue. And ſhould the *Workman* think to imitate things according to their *external* appearance; 'tis certain, that if he *place* them *ill*, he

repreſents

repreſents them *ſo*, and will form but an ill reſemblance of them; ſo as before he takes the *Crayon* and the *Penſils* in his hand, he ſhould firſt adjuſt his *Eye* with his *Reaſon* by the *Principles* of *Art*, which teaches us to behold things, not as they appear in *themſelves* only, but as they *ought* to be; and it were a fault unpardonable to paint them preciſely as they are ſeen, how *Paradoxical* ſoever the aſſertion ſeems.

Now this ſo neceſſary *Art*, which the learn'd call *Optical*, Painters and Deſigners *Perſpective*, preſcribes us infallible *Rules* of exactly repreſenting upon any ſurface (be it *Cloth* or *Table*, a *Wall*, *ſheet* of *Paper*, or the like) whatſoever is *viſible* at one view or aperture of the *Eye*, without changing our place.

I ſhall not here inſiſt upon the *Principles*, and various *Methods*, which the *Maſters* of the *Art* have invented for the execution of it, which were to digreſs from my preſent *Inſtitution*: But preſuppoſing my *Reader* competently knowing in it, ſhall ſhew him here by divers *Inſtances*, and a *Critical* examen of ſundry *Pieces* engraven after *Raphael* (the moſt renowned certainly of our Modern *Painters*, and moſt accurate

in his *Works*) of what importance this *Perſpective*, or regular *Collocation* of *Figures* is; ſince by *that*, a man may preciſely determine, and pronounce definitively what is *well* or *ill* done in a *Picture*. Nor let any impute it a preſumption, if in this ſurvey, which I pretend to make of *Prints*, I ſpare not even *Raphael* himſelf, where I find him defective; ſince, it is neither my purpoſe to injure or flatter any man; beſides, many of the *errors*, which I take notice of, may poſſibly proceed from the impertinence and ignorance of the *Graver*, who perhaps have abus'd, or altered the *Original Drawing*; as I have frequently obſerv'd, that the *Prints* of *Andrea Mantegna*, and *Albert Durer*, which were cut by their own hands, appear'd a great deal more regular and juſt, than thoſe of *Raphael*, which had not the ſame advantage. And if the manner of thoſe two great *Painters deſigns*, had been as pleaſant, and noble, as they were accurate, their *ſtamps* had been without compariſon; thoſe only excepted, which *Marc. Antonio* executed by the direction of *Raphael*, who took extraordinary care, not only to furniſh him with *Drawings*, extreamly finiſh'd, but inſtructed

inſtructed him likewiſe in the very *Graving* of them; ſo as one would eſteem thoſe Papers of *Marc. Anthony*, amongſt the greateſt curioſities that *Painting* has produc'd of the kind. And it were to be wiſh'd, for the *Virtuoſi*'s ſakes, that the ſame hand had *Grav'd* all that are to be found after this great *Maſter*; at leaſt, thoſe larger *Compoſitions* of his which are painted in the *Vaticane*, the *Capitol*, and divers other places at *Rome*, as the *Battails* of *Conſtantine* againſt *Maxentius*; the *School* at *Athens*; the *Aſſembly* of the *Fathers* and *Doctors* of the *Church* about the *Sacrament*, with ſeveral more, which *ill-Gravers* have wretchedly abuſed.

To fix our *Critic* then on a favourable *Augure*, I ſuppoſe, it will redound both to the Glory of *Raphael*, and our own ſatisfaction; to begin with good *Examples*, and to propoſe *Four* or *Five* of the *beſt* of *Marc. Antonios*-pieces, as *Antipaſts* of the reſt; that from what we ſhall obſerve from thoſe which follow, we may the better judge, how great a misfortune it is for a *Painter* to fall into the hands of ill *Gravers*, and how infinitely our loſs has been, that ſo many excellent *Works* of the ſame

Genius, have been ſo vilely lamed under their *tools*.

The Firſt *Stamp*.

The Judgement of Paris.

THe very *Firſt* ſheets which carried the name of *Raphael* out of *Italy*, and that ſhewed all the *Painters* of his *Age*, who was their *Coripheus* and *Captain*, was that noble and famous *Print* of the *Judgement of Paris*; in which, *Raphael* made ſo happy an *Eſſay*, both for his own, and his Scholar *Marc. Antonios* reputation, that from thence forward he continu'd him in the ſame *Employment*; and for that end, expreſly deſign'd him ſeveral other rare things, which probably we had never ſeen, but upon this *occaſion*, becauſe he never did *paint* them.

Let us now examine in the Figures of this *Stamp*, whether our Painter have ſufficiently acquitted himſelf in our *five Fundamental* points; and that we may proceed orderly in the reſearch, commence at the *Firſt*, which is the *Invention*: But foraſmuch, as it is abſolutely

lutely neceſſary, e're we can rationally diſcuſs it, to underſtand the circumſtances of this *Poetique-Hiſtory*, we ſhall briefly repeat it.

Paris, Son to King *Priamus*, being ſoon after his *Birth* expos'd on Mount *Ida*, and there abandon'd to the wild *Beaſts* (by reaſon of the funeſt *dream*, fatal indeed to his *Country*, which his Mother *Hecuba* had of him, during her great belly) happen'd to be taken up by one of the Country *Shepheards*, who bred him up as his *Son*. This young *Prince* (unknown of his *Foſter-Father*, and indeed to himſelfe) by a ſtrange and ſecret virtue of the *Royal-bloud* in him, became ſo accompliſh'd in his *Youth*, as to ſurpaſs all his other *Contemporaries* in Strength, Beauty and Addreſs, and in ſumme, in whatſoever was eſteem'd moſt *qualified* amongſt them. Hitherto, it holds ſome reſemblance of a true *Hiſtory*; but the *Poets*, who are ſomewhat neer of kin to the *Painters*, have refin'd upon all this, and mingled it with ſeveral capricious fanſies; and pretend, that once upon a time, as all the *Deities* were invited together to the *Nuptials* of *Peleus* and *Thetis*, the Goddeſs *Diſcordia* only excepted:

cepted; this malicious *Lady*, in revenge of the affront, ſecretly convey'd amongſt the Crowd that were at the *wedding*, a *Golden-Ball*, upon which there was engraven, *Be it given to the Faireſt.*

Mercury, the buſieſt of all the reſt, perceiving the *Ball*, catches it up, and reads the words aloud; which inflam'd all the *Goddeſſes* (emulous, who ſhould be counted *faireſt*) with ſo burning a *jealouſie*, that *Jupiter* himſelf refus'd to decide the *controverſie*, fearing to diſpleaſe his Wife *Juno*, ſhould he pronounce in favour of any of the reſt; or at leaſt, be ſuſpected of Intereſt. The only Rivals of *Juno*, were the fierce *Minerva*, and the lovely *Venus*; ſo as the *difference* being by mutual conſent of the *Competitors*, referr'd to the deciſion of the *Royal-Shepherd*, (who was in thoſe days himſelf a handſome Youth) *Mercury* was immediately diſpatcht from *Jupiter* with the *Apple* or *Ball*, with order to deliver it to *Her*, who of the Three, *Paris* ſhould judge to be the *Faireſt.*

You have here, what *Raphael* intended to repreſent by this *Deſigne*, wherein, for a *general* conſideration, and almoſt

almoſt ever a *neceſſary* one; he has plac'd the principal *Figures* of his *Story* in the *Center* of his *Ordonance*; and that with admirable variety both of *Aſpect* and *Expreſſion*. There, you may behold *Minerva*, fill'd with *diſdain* for miſſing the *Prize* ſhe pretended to, turn her *back* upon her *Judge* with a malicious regard: *Venus*, in whoſe favour the *Sentence* was pronunc'd, ſtands in the middle of her two *Rivals*, and receiving the *Symbol* of her *Victory* with a *Modeſty*, accompanied with a marvelous Grace: The *Painter* has made her be ſeen by a ſide *Profile*, as the moſt advantagious to diſcover the ſhape and regularity of each part of a beautiful face. *Juno*, the haughtieſt of all the reſt, inraged with deſpite, that ſhe had not the preference, ſeems altogether tranſported with rage at poor *Paris*, who appears not for all this the leaſt concern'd, but continues ſitting as becomes a *Judge*, pronouncing *Sentence* with the *Fatal-Apple* that ſoon after occaſion'd thoſe tragical diſaſters amongſt the *Greeks*, and concluded in the total ſubverſion of *Troy*, which was the place of his *Birth*.

This laſt *Goddeſs* preſents her ſelf in

front

front, as the moſt *confident* of the *Three*; and *Raphael* has expreſly deſign'd them all with different *aſpects*, to make as great an emulation, even between his own very *Figures*, as poſſibly he was able. I obſerve likewiſe in that of the Shepheard *Paris*, a certain variety in the *Profile* from that of *Venus*; for where this fair *Deeſſe* diſcovers a little of her breaſt, *Paris* on the other hand, ſhews a part of his ſhoulders ſide-long; ſo extraordinary a care our *Painter* took, that each part of his *piece*, ſhould have ſomething diverſified.

Beſides theſe *Four*, by which indeed the whole *Hiſtory* had been ſufficiently illuſtrated, he has yet introduced *Mercury* (having finiſh'd his Commiſſion) in a poſture of returning to carry back the news of the event to *Jupiter*, who that happy *perſon* was, that obtained the Victory.

After this, the reſt of the *Compoſition* is nothing but a *Poetique* expreſſion of the *Genius* of the *Painter*, to enrich the *Ordonance* of his *Table*: For the *Nymphs* with their *Cruſes*, and the two naked Men, who ſit neer them with Bull-ruſhes in their hands ſo unconcern'd with what paſſes; relates

relates only to Mount *Ida*, which abounds in *Rivers* and *Springs* of Water; and 'tis evident, that he whom you ſee leaning upon the Bank, is the River *Xanthus*, which waſhes the very walls of *Troy*; next to him, is the River *Simois*, both whoſe *Sourſes* riſing in the ſame Hill, with their frequent Meanders refreſh the large and irriguous *Campanias* of the *Troada*, and at laſt unite themſelves at the mouth of the *Helleſpontic* ſea, neer the *Sigean* Promontory.

Now, as there is not the leaſt particular, in this whole *Compoſure*, which our *Painter* has not mannag'd with admirable, addreſs to ſhew that Mount *Ida* was of an exceeding height, and abundantly fertile; he diſcovers a *part* of it only, which ſucceſſively aſcending towards one of the Angles of his *piece*, and being not only already parallel with, but even piercing ſome of the very Clouds, makes one thence eaſily to conjecture its prodigious altitude. The plenty of *Trees* and *Cattel* which adorn it, ſpeaks alſo its great fertility: But of all this *Repreſentation*, the moſt difficult to interpret, is that which paſſes amongſt the *Gods* in the *Clouds*: For

at

at one hand you have *Jupiter* ſitting on his *Eagle*, arm'd with *Thunder*, born up of one of the *Winds*, and accompanied by *Diana*, and two other *Deeſſes*; and on the other part, *Apollo*, (the brother of *Diana*) inviron'd with his *Zodiac*, and attended by two young *Cavaliers* (whom I ſuppoſe to be *Caſtor* and *Pollux*, the Brothers of *Hellena*) haſtning to meet *Jupiter*, and ſeeming to be plac'd there as a kind of *Prognoſtick* of the *Cataſtrophe* which this jealous contention produc'd, and which ſoon after kindled ſo dire a Flame againſt the unfortunate *Umpire*, that it reduc'd both his *Houſe*, his whole *Race*, and his *City* into aſhes; and made ſo ſtrange a diſcord, even amongſt the *Deities* themſelves, that every one of them ſiding with his own paſſion, banded ſuch a League in *Heaven*, as was not ended till *ten* years after.

The reſt of the *Fable*, for containing little that concerns our *Piece* in it, I need not explain here; and haply, I may already be thought over tedious; but I have expreſly enlarg'd, that after we have well conſider'd in the *Print* all theſe obſervations; and that there is nothing in the entire *Compoſition* but what

what is eſſential to the *Subject*; the *Idea* and freedom of our *Painters* invention, may appear with the more luſtre and advantage; for ſeeing, that in ſo ſmall a ſpace, at one view, and with ſo few *Figures*, he has ſhew'd us ſuch a conſequence of varieties, we muſt needs the more admire the force of his *Invention*, which is the *Talent* we ſo much celebrate, and the *firſt* Member of our preſent diſquiſition.

The *Second*, which concerns the *Proportion* of the *Figures*, will not require any large diſcuſſion; 'tis too apparent to thoſe who look with *Painters* eyes: we may only obſerve in paſſing, what a judicious difference *Raphael* has aſſign'd to every one whom he Perſonates, as their particular qualities diſtinguiſh them: for the three *Goddeſſes*, being the moſt illuſtrious and principal ones of his *Piece*, he makes of a more auguſt and ſtately *Mine* than the reſt.

The Shepherd *Paris*, *Mercury* and *Apollo*, diſcover a more light and Airy proportion, ſuch as the *Italians* would call *Svelta*. The two Rivers are made more robuſt and heavy; and the Fountain *Nymphs* fatter than uſual,

to

to denote their fertility and abundance.

The *Third* Diviſion, which imports the projection and diſpoſure of the *Shades* and *Lights* upon the *Objects*, needs as little particular enquiry into, as the former; ſince it is generally very regular. We ſhall only take notice of a certain *licence*, familiar amongſt *Painters* upon ſuch occaſions; which is, that *Apollo* (who ſignifies the *Sun*, and conſequently the Fountain and Center of the univerſal Light) appearing here in humane ſhape but as a particular *Figure* of the ſtory, does not only impart no *light* to the reſt of the *Figures*, but receives both *light* and *ſhadow* with the other, as the point requires, which our *Painter* has given to his *Table*.

Touching the *Fourth* Part, which is the *Expreſsion*, that admirable and peculiar Talent of *Painting*, which not only diſcovers what every *Figure* does, and *ſpeaks*, but even what it *thinks* alſo, a thing almoſt incredible; I ſhall likewiſe paſs it over without much enlargeing my *diſcourſe*, as having ſufficienly examin'd it in the narrative of this *Hiſtory*; and in particular, where I treat of the *Invention*, and *Intention* of the *Painter*; where I obſerve no leſs than three

three distinct *passions* most judiciously express'd in the *Contentions* of the *Goddesses*; as first *Disdain* in *Minerva*, who turning her back towards her *Judge*, casts a sleer over her shoulder, and lifts up her arme after a very disrespectful manner. In the *second*, which is *Venus* (receiving the *Prize* of her glorious *Conquest*) I remark a certain secret, and bashful complacency, accompanied with all the grace that *Beauty* is capable of. As for *Juno*, she is sufficiently conspicuous, according to the *Poets* description of her, full of *Choler*, *Revenge* and *Arrogancy*, threatning her *Judge* with her very looks, and extending her arme towards him after an extream audacious and haughty manner. The next is *Mercury*, in a Posture perfectly describing his sedulity and diligence, since he seems both to *speak* and to *move* forwards at the same instant, and that with an address and Meene, which sufficiently denotes his agility, and how proper he is for his Employment. The *Royal Shepheard* in the interim, who is *here* one of the Principal *Personages*, though encompassed with *Divinities*, preserves still a settled Countenance, as becomes a *Judge*;

nay the very *Dog* by his ſide, neither ſleeps, nor importunately barks as Currs uſe to do; but ſeems as it were to bear ſome part, and give attention to his Maſters *Sentence*. All the other *Figures* of *Rivers*, and *Springs* ſeem very little concern'd at what paſſes, as I have already noted.

I confeſs yet, at firſt, I once imagin'd, that the *Nymph* who ſits ſo neer the two *Rivers*, and ſeems ſo extreamly melancholy, might have been *Oenane* the *Miſtris* of *Paris*; and he might well be jealous at what he ſaw; but her treſſes of *hearbs* about her head, and the *Water-pot* which ſhe holds, do not quadrate with this conjecture: Above in the *Clouds* the two young *Harbingers* full of heat, and precipitancy, appear as augures of the enſuing *Warr*, which ſoon overflowed all *Greece*, by the furious reſentment of the angry *Godeſſes*, enraged at their *Judge*, and by that direful revenge which they expreſs'd againſt all his *Poſterity*, ſufficiently cautioning us, how perillous a thing it is, to intermeddle with the affairs and contentions of *Great Perſons*.

Thoſe who are knowing in the *Principles* of *Judiciary Aſtrology*, will find alſo

alſo by the *poſition* of the *Figures* about the *Zodiack*, that our *Painter* was not only expert in placing them in their right order; but that he was likewiſe skilfull in what concerns the *Figuration* of *Horoſcops*, and erecting of *Schemes*: For, pretending to repreſent thoſe great diſaſters which were to proceed from this fatal *Conteſtation*, he turn'd it to the place of *Aries*, which is the *Houſe* of *Mars*, in which *Thunders* and *Coruſcations* are ingendred: the *next* is *Taurus*, the *Domicile* of *Venus*, who is fortunate in that *Sign*; Then ſucceed the lucky *Twins*, ſigniſying to the *Hiſtory*, and repreſenting the two young *Cavaliers* who ride before *Apollo*. From theſe *Particulars* ſo accurately reſearch'd, we may inferr with how great judgment and art he has compoſ'd this *Piece*. There is little elſe conſiderable; ſave the *Figure* of *Jupiter* riding upon *Eolus* in an extraordinary garb, accompanied with three or four *Divinities*, the *Lightning* in his hand, and an *Eagle* near him in a menacing poſture, as being intereſted in the *Difference*, which alſo preſages a *Tempeſt* to enſue.

Let us now proceed to examine how

our *firſt* and principal *part*, which concerns the *poſition* of the *Figures* in true *Perſpective*, have been obſerv'd in this Ordonance. Our common *Painters* imagine *Perſpective* to be no more than a certain particular manner of repreſenting things in *Architecture*, as they call it; never conceiving that it ſignifies any thing in *Hiſtories* which are compoſed of *Figures*, ſo as this may be: and I confeſs it does not appear ſo perſpicuous to the eyes of our half-*Paynters*, who do not comprehend it any farther than they are *Mechanically* taught by by a certain concourſe of *Lines*, tending to a *poynt* of *ſight*, which is the uttermoſt limit of their skill: But thoſe *grand Maſters* who own it for the Univerſal *foundation* of their *Science*, are curious to obſerve it in every the minuteſt *touches* of a Piece, as I pretend to *demonſtrate* by this *Inſtance*, which is ſo much the more commodious for my purpoſe, as at firſt ſight it ſeems as if *Raphael* had thought of nothing leſs in the *Compoſition* than of *Perſpective*: ſo free and diſengag'd it appears from any kind of conſtraint imaginable; there being neither any *degradation* of the *Plan*, *Buildings*, or

other

other form of *Horizon*, from whence thoſe ſimple practiſers of *Lineal Perſpective*, can derive the leaſt conjecture how to proceed by in their *Mechanical* way: But theſe men are to know, that 'tis a moſt ſubtile, and refin'd addreſs in *Painting*, to work things exactly *regular* and preciſe, and yet to *conceal* the *Art*.

Let us begin then firſt to determine the *point* of *ſight*; ſince it is as it were, the very *Center*, to which every part of the *Table* has reference; and for that we have in this *Piece*, no *lineal* guides to conduct us; our *Reaſon* muſt ſupply that defect.

The *Subject* of this *Hiſtory* being chiefly about *Sight*, and *Paris* the Perſon principally concern'd in it; the *Paynter* could not have plac'd the *Viſive point* more judiciouſly, than in the *Eye* of *Paris*, which, for this very cauſe, he has repreſented in *Profile*, to ſhew that there ought to be but *One* only, as *Geometricians* teach us in their *Optics*, where they repreſent *Viſion*, or the function of *Seeing*, by a radiated *Pyramis* with an *Eye* fixt upon it.

This eſtabliſh'd, and rightly underſtood, we proceed to obſerve in the *Ordonance* of this Compoſition, that

the *Plan* on which the three rival *Goddeſſes* ſtand, has its *degradation* towards the *Eye* of their *Judge*, towards which likewiſe all the reſt of the *Piece* is converted. Now *Perſpective* being an *Art* compoſ'd of reciprocal proportions, it follows, that from the knowledge of *one* part, one may eaſily paſs to that of *another*; and by this alternative, arrive in fine, to the knowledge of them altogether: ſo as from this *firſt* point of *Sight*, and the conſequent *diminution* of the *three* prime *Figures*, we likewiſe inferr *another* eſſential *point*, exceedingly neceſſary for ſuch as practiſe *Deſigning*; and *this* they uſually call the *point* of *Diſtance*; becauſe it determines the *Interval* between the *Object* or *Table*, and the *Eye* of the *Spectator*. As for the *right-line*, compriſ'd between the *point* of *Diſtance*, and *that* of the *Eye*, it denotes the *Axis* of the *viſual Pyramis*, which is alwayes to remain *fix't*, and *parallel* to the *ſurface* of the *Plan*, and the *height* of the *Horizon*. This *point* of *Diſtance* has certain *regular* and conſtant *limits*, beyond which it works no effect; for approaching too *neer*, it cauſes the *Plan* to be ſo far *elevated*, and the *Diminutions* of the *Figures* come

come ſo ſuddenly upon us, that it ſurpriſes the *eye*; and, on the contrary, if it be too *remote*, it renders things as much confus'd; ſo as there is that *mediocrity* to be obſerv'd, which the skilful in *Optics* have agreed upon in the opening of the *Angles* of *Equilateral Triangles*. By this general *Maxime*, one may immediately diſcover, where the preciſe *term* of *Diſtance* reſides, which we are ſeeking: And therefore I will dwell no longer upon it; the *particulars* being alſo ſo abſolutely *important* to thoſe who are already verſ'd in the *practiſe*, though ſomething difficult, I confeſs, to be conceiv'd by thoſe who never heard any thing of it before.

Preſuppoſing then theſe firſt *Operations* diſpoſ'd according to the *Rules* of *Art*; You are only to conſider, whither the *Figures* (as well thoſe which ſtand after the uſual manner upon the *Ground*, as thoſe who are elevated in the *Air*, and amongſt the *Clouds*) be plac'd in an *aſpect* agreeable to their *Situations*, with regard to the *viſual point*; and whether they *diminiſh*, proportionably to the *degradation* of the *Plan* which they ſhould obſerve; ſince it is only in theſe *two* particulars, that

the whole intention and effect of *Perſpective* in a *Painting* does conſiſt. And though they are now adayes much *neglected* by thoſe of the *Profeſſion*; Yet is the *Conſequence* of ſuch *weight*, that whoſoever *obſerves*, or *knows* them not, is *unworthy* the name of a *Paynter*; all *Pictures* defective in *this* part, being both *contemptible*, and *ridiculous* in the *eyes* of *intelligent* Perſons, who inſtead of *Bodies*, look on them but as ſo many *Chymæra's*, repreſented without any *poſſibility* of *Nature*.

The importance of this *Remark* will be better underſtood by *Inſtances* of *Ill-pieces*, than by *that* of which we are now diſcourſing, wherein all is ſo *regular* and conformable to the *Rules* of *Art*: for if we ſhall examine the firſt effect of *perſpective* in *Figures*, which conſiſts in making them appear *leſſer*, or *greater*, according as they are *more* or *leſs* advanc'd in the *depth* of the *Plan*; 'twill be manifeſt, that they ſucceſſively *dimiſh*; ſo as from the very *firſt*, which is that of *Minerva*, compar'd with that of *Mercury* (the fartheſt off in the *piece*) there is a conſiderable difference in the *height*: And that of *Venus* and *Juno* is yet more remarkable, though the

Diminution

diminution be *mediocre*, and but *juſt* to the *diſtance* which they mutually obſerve between each other. Eaſie it were to purſue the *examen* through the reſt of the *Figures*; and therefore I ſhall now paſs to the *laſt*, and moſt *important* part, which concerns their *Aſpect* and *Poſition* in reference to the *Point* of *Sight*; and that I may proceed *methodically*, and *uſefully* in this enquiry, we ſhall firſt make ſome reflections upon theſe *Axiomes* of *Perſpective*.

I. Axiome.

THe *Point* of *Sight* repreſents the *Eye* of him who beholds the *Picture*; and this *Point* is the *firſt*, and *principal* thing to be ſought for in a *Piece*, to enable one rightly how to diſcern, whither it be the *Work* of an *able*, and knowing *Painter*, or of a ſimple *Practitioner* onely.

II. Axiome.

THe *Point* of *Sight* is conſtantly, and preciſely the *height* of the *Horizontal-line*.

III. Ax-

III. Axiome.

WHatever appears above the *Horizontal-line*, is ſeen in the *nether* part; and whatever is plac'd below it, is ſeen in the *upper*, ſeeming to aſcend and mount as it were towards the *Horizon*.

IV. Axiome.

Figures of equal *Altitude*, being on the ſame *Line* parallel to the *Baſe* of a *Table* or *Picture*, are always equal.

V. Axiome

Figures, more or leſs advancing in the *depth* of the *Plan* in *Picture*, diminiſh proportionably to the *degradation* or diſtance of the ſame *Plan*: For *example*; ſuppoſe the *Plan* be graduated in a *ſcale* of *Squares*; the *Figures* ſhall obſerve the ſame *Proportion* one to another, as the graduated *Squares* do, upon which they are placed.

VI. Axiome.

Figures, ſcituated *Parallel* to the *Baſe* of the *Table* or *Picture*, appear of the ſame *Aſpect* in *Perſpective*, with the *Squares* of the graduated *Plan*, upon which they have their poſition.

Now let us apply theſe *Axiomes* to every *Figure* of our *Stamp*.

The *Point* of *Sight* (which is the *firſt* thing *obſervable*, as being indeed, the very *Compaſs* and *Guide* to all the reſt) being preciſely in *Paris*'s *Eye*; the *Figures* which are aloft in the *Ayr*, as the *Victoria* putting the *Garland* on *Venus*; *Apollo* in his *Zodiaque*; *Eolus*, who ſeems to ſupport and fore-run *Jupiter*, and other of the *Deities* of his retinue; ſhew altogether their *Nether-Parts*, according to the Third *Axiome*. Deſcending then to the *Earth*, towards the *right ſide*, and moſt diſtant from the *Point* of *Sight*; You have the *Figures* of the *River Xanthus*, ſitting, and halfe lying-along the *Baſe* of the *Picture*; ſo as by our laſt *Axiome*, this *Figure* muſt appear in the ſame *Aſpect* in *Perſpective* with the graduated *Square* of that particular place; and therefore as it regards the

the *Point* of *Sight* (which is here at a conſiderable *diſtance* from it) that part of the *Breaſt* (which according to the Poſition of the *Body*, could not be diſcover'd, if it ſtood directly *oppoſite* to the *Perpendicular* of the *Point* of *ſight*) ſhews it-ſelf almoſt as fully at this interval, as if really the *Figure* had been deſign'd to ſtand *fronting*; Whereas now, in relation to the *Plan*, it ſtands altogether in *Profile*; the traverſe *line* of the *Shoulders* aſcending alſo ſomewhat towards the *Horizon*, according to our *Third Axiome*. The ſame may be obſerved of the *Nymph* ſitting neer this *River*, whoſe *Aſpect* (though different as to *Faces*) is yet upon the ſame *Parallel*, and ſcituation on the *Plan*; both the *one* and the *other* being ſeen in *Profile* alſo. For, preſuppoſing one ſhould advance the *Plan* of their *Poſition parallel* to the *Viſual point*; you would find, that as the *Figures* approach'd it, the *Contours* and *out-lines* of each of their *parts*, would *diverſifie* ſucceſſively, without any *alteration* or *change* in their *diſpoſition* and *aptitude*; and ſo coming at laſt to be *perpendicularly* oppoſite to the *point* of *ſight*, would appear exactly in *Profile*, which is in truth, their *proper*

and

and genuine *Poſition* in this admirable *piece* of *Painting*.

Would you now proceed to place them on the *other ſide*, or *beyond* the *point of Sight*; the more they incline towards the *left-hand* of the *piece*, the more they alter the *apparent Forme*, and will come in fine, to an *Aſpect* ſo contrary to their *Firſt*; that the *Figure* which *here* diſcovers part of the *Breaſt*, will *there* turn its *back* to you, and ſo would the other alſo.

The knowledge of this Practical *Demonſtration* will be no difficulty to thoſe that poſſeſs the *Genius* of this *Art*, and that are any thing converſant in *Geometry*; but 'tis of ſuch univerſal importance to all *Painters*, that whoever do not rightly comprehend it, will be found to work but like a *Blind-man* in his *Profeſsion*, and eſpecially thoſe, who would accommodate to their *deſignes*, *Figures* which they *borrow*, and *Copy* after *Prints* of ſeveral *Maſters*; or indeed their own *Academic* ſtudies, who, above all, ſhould take eſpecial care, ſo to place them in their *Works*, as may the moſt regularly adjuſt, and punctually anſwer the *point* of *ſight*, under which they were firſt of all *deſigned*. For 'tis a *Principle* in *perſpective*

ctive; that whatever *Figure* is once fixt upon a *Plan*, can never be transported from thence to *another*, without violating the present *aſpect*; ſince (as we have ſufficiently ſhow'd) the *point* of *ſight*, is a thing *ſtated*, and immoveable, ſo as 'tis abſolutely impoſſible to place ſuch a *Theft* out of another *Painters* Works, with any tollerable certitude, or handſomneſs in another *Compoſition*, without this aſſiſtance of *perſpective*.

I could inlarge theſe *Remarks* on the reſt of the *Figures* of this particular *Print*, but to avoid repetition; and therefore I think it better to make choice of another *Subject*, in the *examination* whereof, and of thoſe which follow it, I ſhall only inſiſt upon what is moſt *important*, and worthy of *obſervation*; referring the reſt to the diligence of particular *ſtudents*, who by the *Plan*, I have already trac'd out to them, may happ'ly be curious to make the ſame *diſquiſitions* upon every one of our five *Fundamentals*, as I have eſtabliſh'd them in this *Treatiſe*.

The ſecond Print.

The MASSACRE *of the* INNOCENTS.

THe Second *Stamp* which *Raphael* caus'd *Marc. Antonio* to *grave*, was the *Slaughter* of the *Innocents*. The *Hiſtory* is too well known to require *Repetition*: nor ſhall I need to examine the *proportion* of each particular *Figure*; it may ſuffice to ſay in general, that the judicious *Painter* has even laden the good *Women* with their ſwelling *Duggs*, like ſo many *Nurſes*; and on the contrary, made the *Executioners* extreamly meagre, and lean, reſembling thoſe ragged *Cut-throats*, whom he has alſo left naked, and without *clothes* on their backs, to render them the more terrible. For this *Painter* did always obſerve an extraordinary *Modeſty* in all his pieces; and doubtleſs, had not this impudent *garb* been the moſt proper to expreſs this *Subject*, he had certainly clad them like *Soldiers* in their *Arms*. As to the *Third* part, which imports the *Shades* and the

the *Lights*; I find nothing that requires any particular obſervation; every thing appearing ſo regular: But in examining the *fourth* (which we call the *Expreſsion*) I muſt confeſs, that I expected more from *Raphael* upon ſo advantagious an *Argument*; for to ſpeak truth, he has handled thoſe violent *Paſſions* with very little force; whence one may eaſily conclude, how averſe his *ſpirit* and *Genius* was from ſuch tragical and furious repreſentations. I ſhould have made thoſe cruel *aſſaſſines* of fierce and extravagant *Countenances*; with *fear, rage*, and *diſpair* in the faces and actions of the unfortunate *Mothers*; their treſſes *diſchevel'd*, and their limbs *bruiſed* with the ſtrokes and blows in defending their innocent *Sucklings* againſt the ſavage and mercileſs Soldiers: That the ground ſhould have been cover'd with *Arms*, *Legs*, *Heads*, cut off from their mangled and lacerated *Trunks*; that all about ſhould have been nothing ſeen, ſave an horrible *butchery*, with the dreadful confuſion of an affrighted *People*; ſome *running* up and down, others *crying*, and the tender *Mothers* even expiring for ſorrow upon their dead and maſſacred *Babes*; others again, endeavouring by flight

to ſave their *Children*: In ſumme, that on all parts, there ſhould nothing have appear'd but *deſolation*, *bloud* and *Carnage*: But our *Painters* Idea was not, it ſeems, ſo warm, and would certainly have ſucceeded much better, in a leſs violent *Compoſition*, more conformable to his *Genius*.

Let us now conſider how punctually he has obſerved all the *Rules* of *Perſpective*, which is the laſt proof of our *Examen*; and this we ſhall diſcuſs with much leſs difficulty in this *deſigne*, than in the precedent *Piew*; the *Plan* deſcending here in ſuch manner, as that the *point* of *ſight*, and all that depends upon it, ſalutes the *Eye*, without troubling it to ſearch for it by *conjectures*, which are never ſo accurate and preciſe.

Thoſe who would be curious to obſerve *critically* the proportionable *diminutions* of each *Figure*, according to the *degradation* of the *Plan* which comprehends them (as formerly directed in the foregoing *examples*) will ſoon perceive, how juſt he has every where been. And for the *ſecond* effect (which is yet more conſiderable, and indeed the *principal* part of *Perſpective*) relating to the *Aſ-*

pect of the *Bodys* and to their *ſituation* upon the ſame *Plan*, and *viſual* point; there is nothing but what is moſt exactly regular: For, albeit the *Figure* of the *Woman*, whom we behold in *front* of the *Table*, with one of her knees upon the ground, holding her *Child* under her *right* arme, and protecting it with the *other* againſt a *Soldier*, who ſeems to deal a back-ſtroak with his *ſword* at its head; and that the *Figure* of the *Villain* appear alſo at firſt, as if they ſhould rather be ſeen by the *ſide* of the *ſhoulders*, than by *that* of the *Breaſt*; Yet, upon due and mature conſideration of the *line* of their *poſition*, which is directly turn'd towards the *Diagonal* of the *ſquares*, and *diviſions* of the *Plan*; one ſhall perfectly diſcover, that their *Aſpect* ought to differ from *thoſe*, whoſe *ſituation* is *parallel* to the *Baſe* of the *Picture*: Beſides, that in the contention of thoſe two *Figures*, one may perceive a great and violent contorſion in their *Bodies*, towards the parts which they diſcover to us.

There is no more difficulty in what remains of this *Compoſition*, and therefore I ſhall paſs to the Third *Stamp*; whilſt of *this*, I ſhall have ſaid in general; that

that omitting only the *Paſsions*; ſhould we conſider it by the exactneſs of the *Deſigne* in the *Figures*, the *Regularity* of the *Perſpective*, the graceful *Contoures* of each individual *member*, judgement, and ſoftneſs in the *Graving*; we muſt be forc'd to acknowledge it for an incomparable *piece* of *Art*.

The Third Print.

Our Lords DESCENT *from* the CROSSE.

BEhold *here* another *Piece* of the ſame hand, but infinitely more eſtimable for the *ſubject* it repreſents, and the greatneſs of its *Idea*, full of rare *Invention*, and of an admirable *Expreſſion*: It is a *deſcent* from the *Croſs*, at the foot whereof ſtands the *B. Virgin*, overwhelmed even with ſorrow, and fainting between the arms of the other *Maries*, whiles *Joſeph* of *Arimathea*, and *Nicodemus* un-nail our *Lord*, and are working with St. *John*, his beloved *Diſciple*, in taking him down from the *Croſs*, to bear him to the *Sepulchre*

which they had prepared for him.

'Tis almoſt impoſſible to imagine, that this *Hiſtory* ſhould be repreſented with more *devotion*, more *affection*, more *ſorrow*, or with expreſſions more ſenſibly *touching*, and better diſtributed *Devotion*, in *Joſeph* of *Arimathea*; *Love* in St. *John*; *Grief* in the *Virgins* and the *Maries*; and even the *Land-skip* it ſelf does infuſe as it were a kind of *Melancholy*, by its ſeeming *ſterility* and the *aſperity* of its *ſituation*. Theſe are general *conſiderations* only: But that we may not confound our eſtabliſh'd *Order*, which we have already obſerv'd in the *Compoſitions* that went before; let us commence with the *firſt* part; namely, the *Invention*, or *Ordonance* of the *Figure* in this *deſigne*; one of the moſt conſiderable *Maximes* whereof it is, to place them ſo diſcreetly, that the *principal Figure* of the *ſubject* may be ſet towards the middle of the *Table*, or moſt conſpicuous and eminent *place*, as we have already touch'd in the *Judgement* of *Paris*. This I repeat here a ſecond time, becauſe it is ſeldom well obſerved but by the moſt judicious *Painters*; and the rather, that the *example* of *Raphael* may incite others to be exact

act in all our five *Fundamental* points; ſince there is no other expedient, whereby they can arrive to the *perfection* of the *Art*.

But 'ere we ſpeak of the *Situation* of the *Figures* in this Deſign, we muſt firſt conſider, that the *Square* of this *Table* is very different from the two *precedent* ones, where the Extent of the *Ground-plot* exceeded that of the height; when as in this *Piece*, the height is ſuperiour to the *bredth*, by a great ſpace, and as was meet, conſidering the form of the *Croſs*, which is the principal *Figure*, and as it were the *Scale* of the *Table*; which I therefore obſerve, and mention beforehand, that when I ſhall hereafter come to diſcourſe of the *Site* or *Collocation* which each *Body* has in *Perſpective*, we may the better comprehend the Particular difficulty which is uſually met withal in ſuch *Hiſtories* as theſe, where the greateſt part of the *Figures* are up in the *Ayre*, and ſuſpended above the *Plan* and *Terrace*.

This being *eſtabliſhed*, let us conſider, with what circumſpection our judicious *Painter* placed his *Figure* of *Chriſt*, not onely in the midſt of his *Piece*, but as he

has turn'd him alſo towards the right ſide, whence he receives the *Light*; and ſo makes him to deſcend between the armes of his beloved *Diſciple*, who receives him with a *Compaſsion*, and a *Love*, better perceived by the *Figure*, then poſſibly to be deſcribed.

Now the *Compoſition* of this *Piece* has this ſingularity remarkable, that it comprehends as it were two ſeveral *Ordonances* of *Figures*; the *one* of *Men*, and the *other* of *Women*; the firſt of which being all in the *ayre*, repreſent thoſe who are working to *un-naile* our B. *Lord*, and take down his *Body* from the *Croſs*; and thoſe are *Men*; as being of the moſt vigorous and active *Sex*, and therefore fitteſt to ſet their hands to this painfull enterpriſe: The other *Ordonance*, which is diſpoſed after the uſual manner upon the *Plan*, conſiſts of four *Women*, amongſt whom the B. *Virgin* is the onely conſiderable, and therefore has aſſign'd her the moſt *eminent* place at the foot of the *Croſs*, where the *Maries*, about her, do as it were, render her the ſame *devoires*, which *Joſeph* of *Arimathea* and his *Companinions* do to her *Son*. Theſe judicious *Obſervations* you ſhall ever find in the

Works

Works of *Raphaels* Scholars; but ſince they are in very ſmall number, and that *Raphael* ſufficiently ſhews himſelf to have been their Maſter, as may eaſily be ſeen in comparing his *Compoſitions* with that of *others*, by ſome tranſcendent markes of his *Invention* above them, I will onely touch *one* of them in paſſing, as being of that *Mode* which the *Italians* uſually call *ill Coſtume*.

Explication of Coſtume.

SInce this *Word* is not a *Term* particularly affected to *Painting* onely, but common both to *Poets* and *Hiſtorians*, who write but the ſame things, which *Painters* are us'd to repreſent; I will not reproach the *Workmen* of our *Nation*, for not having yet impoſed any *name* on this rare piece of *Art*; which may happ'ly inferr, that it is not yet arriv'd either to their *knowledg*, or *Practiſe*. It ſhall therefore ſuffice us to explain the meaning of it, and to ſhew wherein the force and intelligence of this *Term* does conſiſt. *Coſtume*, is properly as much to ſay, as a *knowing ſtyle*, a *judicious expreſsion*, a *peculiar* and *ſpecifique agreement* ſuitable to eve-

ry *Figure* of the *ſubject* in hand; ſo as this *word* rightly underſtood, comprehends, and would ſignifie ſo many things *eſſential* to the purpoſe, that it can hardly be well explain'd; and therefore I ſhall yet endeavour to unfold it more *demonſtrably* by ſome general *Maximes* and *Examples*, before I paſs to any farther applications upon our *Deſign*.

Suppoſe one were to *paint* the *Hiſtory* of *Adam* and *Eve* in the *terreſtrial Paradiſe*, when upon the ſuggeſtion of the *Serpent* they taſted of the prohibited *Fruit*: A *Painter* is here to be wary, that he introduce no other *Figures* of *Men*, or any *Buildings* in the *Landskip*, which would be a fault *unpardonable*, and repugnant to that *Coſtume* and *Decorum* of which we ſpeak: And yet even this ſtrange *inadvertency* has been committed by our famous *Artiſt*, in one of his beſt *Pieces* graven by *Marc. Antonio*; ſo important a thing it is we ſee, carefully to avoid thoſe ſtrange abſurdities.

But we have yet found a more unpardonable *Error* in a *Piece* of that great *Tramontan* Maſter, *Albert Durer*; where *painting* the *Nativity* of our *Lord*,

Lord, with all the *devotion* he could imagine, fitted to each *Figure*, as well in the B. *Virgin*, as the *Shepherds*, who came to adore him; he makes the good old *Joseph* on his knees, at prayers with a *Chaplett* of *Beads*, or *Paternoster* in his hands, by a strange impropriety, and altogether *Gotick*. One may observe a world of the like in divers of his *Prints*, of a meaner *Idea*, and if possible, more impertinent: Of this sort is, his tying an *Ape* (the most ridiculous, filthy and vitious *Animal* in *Nature*) close by the *Virgin Mary*, with *Christ* in her Armes; which is, in my opinion, the most sottish, and extravagant vision that could come into a *Painters* fancy upon this *subject*, as not only against the *Decorum* we mention, but even *common sence*.

These few *Instances* may suffice to demonstrate the importance of this piece of *Art*, without which a *Painter*, be he never so great a *Designer*, knowing in *Perspective*, good *Colorist*, and excellent a *Practitioner*: I say, if with all these, he be not well skill'd in the *Decorum*, men will take exceptions at his work. And though these kind of *faults* are not so visible to *others*, as to the

the eyes of the *judicious*; they are nevertheleſs reproachable: On the contrary as they are frequently the moſt obvious to *them*, and ſubject to the *Cenſures* of *Learned* Perſons; they prove the more unexcuſable, and of worſe Conſequence; as it were a greater ſhame for an *Hiſtorian* to inſert ſome falſe *paſſage* in his *Relation*, or talk extravagantly, and to no purpoſe, then to have us'd an *obſolete* Word, or un-uſual *Phraſe*.

A *Painter* therefore who would aſpire to ſome degree of reputation in his *Profeſſion*, ſhould be exceedingly exact in this *Decorum*, and make it indeed one of his principal *ſtudies*, as being univerſally agreeable to all our Five *Fundamental Maximes*, and ſo far perfecting its harmony, that one may well eſteem it for the crown of all the reſt: But when all this is done, we are not yet to imagine, that to comply with theſe *Eſſentials*, 'tis enough we avoid the *Impertinences*, and *groſſer* Miſtakes which we have mention'd; but we muſt alſo endeavour to appear *Ingenious*, and knowing, how to *expreſs* the *ſubjects* which we take in hand.

For

For ſuppoſing a *Painter*, being to repreſent a *Battle* of *Amazons*, or *Parthians*; or the *Triumph* of the great *Cæſar*; ſhould content himſelf to obſerve onely the general Conſiderations which uſually accompany the *Expreſsion* and *Ordonance* of *Fights* and *Triumphs*, without particularizing any thing more *proper* and *ſingular* to each of thoſe *Hiſtorick* Actions; ſuch a *Painter* would by no means reach that which he would ſignifie by our *Coſtûme* and *Decorum*, which requires that the *Parthians* ſhould be totally differenc'd from other *Nations*, as well by their *Armes* and *Weapons* as by their manner of *Combate*, which is to fight backward, and draw their *Bowes* retyring. No leſs ought he to obſerve in the *Amazons*; for though he may imagine it ſufficient to paint them *Women*, (ſince among the *people* of the *Earth*, there were never any of this timerous and delicate *Sex*, who had ſo far revolted againſt its own *Nature*, and that were ſo *fierce* and *couragious* as to invade the *profeſsion* of the braveſt *Captains*) yet will it be abſolutely neceſſary, to add to *them* likewiſe ſome more peculiar *markes*, to ſhew that the *Work-*

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man knew how to have deſcrib'd them to be *Amazons*, though they had not been *Fighting* and in Conflict; even by their very *garb* and *Cloths*; which are not to cover their *left* ſhoulders, but expoſe it *naked*, as far as under the *paps*; and for the right *Breaſt*, which they us'd to *cut off*, and *ſeare*, when they were very *young*, to the end they might with leſs impediment draw their *Bowes*; the *Painter* ſhould leave it without any *ſwelling* or appearance under their *Garments* on that part of the *Body*; Beſides, we do not read they us'd any *Swords*, but *Battle-axes*, *Darts*, and *Javelins*, *&c.* with a ſmall *Buckler* in ſhape of a *Creſcent*, which covered their *Armes*.

As for *Julius Cæſar*, we are to underſtand he was very *bald*, and that his manner was to *raze* his *Chin* cloſe; and therefore it were out of all *Decorum* to paint him with an effeminate *Perrucque*, ſpruce *head* of *Hair*, or a prolix *Beard*, as they frequently do *Pompy*, and ſome other of the *Roman Emperours*; ſince it would offend the eyes of *judicious* Perſons, and were *not* to paint the *Man* we would repreſent.

And thus I have laid before you a *ſpecimen* of all our Three examples, enough to guide a *Workman* in the *path* he ought to tread, and lead him to the perfection of his *Art*. For it is really in *this*, that the very *Magiſtry* and *prime* of the *Science* conſiſts; and perhaps it was in *This* chiefly, that thoſe famous *Artiſts* of old, *Apelles*, *Timanthus*, *Protogenes*, *Zeuxis*, and others, ſo far ſurpaſs'd our modern *Workmen*; ſince neither the *Colouring*, nor the *regularity* of the *Perſpective*, nor the *ſymmetry* and proportion of *Bodyes*, nor the different manners of *Painting*, or indeed any Mechanical advantage amongſt them, diſcovers them to have had the leaſt ſuperiority above *ours*: It was doubtleſs for *this* alone, and that ſuper-excellent *Genius* which ſhin'd through all their *Productions* and *Works*, that *Philoſtratus*, *Quintilian*, *Pliny*, and other grave *Authours*, have *immortaliz'd* them in their *Writings*; as we may judg by what they have ſaid concerning that noble *Maſter-piece*, the *Sacrifice* of *Iphigenia*; where the ingenious *Timantes* having *painted*, and with wonderful *Judgement* expreſſed all the marks of *ſorrow* and *pity* in the

Spectators

Spectators faces of that funeſt *ſtory*; when he had ſpent, the utmoſt *Efforts* of his *Pencill*, and *Art*, before he came to the *Father* of this innocent and deplorable *Victime*, and there now remaining no more for him ſufficiently to expreſs his *unexpreſſable Grief*, as he had done the others, in this ſad and *lugubrous* Conſternation; he drew a *vail* upon the good mans *face*, leaving *that* to *Imagination* which he was not able to *expreſs* with his *Colours*.

This is the *ſumme* of what *Pliny* has ſaid in the 10th *Chap.* of his Thirty firſt *Book*; to which he a little after adds, in commendation of this great *Maſter*, that in all his *Works* he ever left ſomething more for men to *conjecture*, than to *ſee*; and, that though *Painting* were both an excellent and ſublime *Art*; yet this *Spirit* and *Ingenuity* of the *Painter* was infinitely ſuperior to it. 'Twere greatly to be wiſh'd, that one could but ſhew this rare and ancient *Piece* to ſome of our Modern Workmen, and expoſe it to their *Examen* I cannot believe but they would infinitely value it upon the high reputation which it has obtained amongſt thoſe famous men of *Antiquity*; But happly they would

ſcarcely

ſcarcely yet diſcern theſe new beauties, and *Mode* of the preſent *Age*, in which they now a-dayes place all the excellencies and curioſity of *Painting*, and have therefore invented a kind of *Fargon* and magnifical *Gibbriſh*, to ſet forth and exaggerate what they would make men admire: As the *Freſhneſs* and *Grace* of the *Colouring*; the *Freeneſs* of the *Pencill*; The *Bold touches*, The *Colours* well *impaſted* and *nouriſh'd*; the *ſeparation* of the *Maſſes*; the *Draperies* well *caſt*; the rare *Folds*; the *Maſter-ſtrokes*; the *Grand Maniere*; the *Muſcles* throughly *felt*; the noble *Contours*; *Sweet Complexion*, *Tender Carnations*; Handſome *Groupes* and *Morcells*, and a thouſand other *Chymærical* beauties of this Nature, which were never ſo much as once *heard* of amongſt the *Works* of the old *Painters*, who doubtleſs propos'd to themſelves as great *Perfections* in what they repreſented: For certain it is after all theſe ſuperficial, or rather imaginary *Beauties*, if the *Invention* of the *Subject* be not well, and properly apply'd; unleſs the *Figures* be judiciouſly diſpoſs'd, and appoſitely expreſs'd; if the *Hiſtory* be not amply furniſh'd with all the neceſſary

ceſſary *Circumſtances*; if the regularity of the *Perſpective* be not exactly and throughly obſerved in the *Poſition*, and *Aſpects* of the *Figures*, and conſequently, even in the very *ſhades* and *Lights*; In fine, unleſs that *Coſtume* and *Decorum* (which we lately ſo fully explain'd for the importance of it) be not accurately obſerved; the *Work* ſhall never pay its *Author* with *Reputation* amongſt *knowing* Perſons. For even of all the old vulgar *Painters*, who had nothing to recommend them to *Poſterity*, ſave the ordinary *Mechanical* talent, and that through the dryneſs and ſterility of their low and empty *Genius*, went no farther then this ſhell and outſide of *Painting*; there is not *one* of them to be found whoſe name has been tranſmitted to *Poſterity*; the *Criticks* of that *Age* being ſo nice and curious in their *Examen* of all thoſe *Pieces*, that though they were indeed never ſo exactly wrought, according to the *Rules* of *Art*; if the *Subject* which they repreſented obſerv'd not a fit *decorum* to the *places* where they were *painted*, That alone was ſufficient to decry them; ſo exceedingly did the *Painters* want of Judgement,

vilifie

vilifie and debaſe his *Workmanſhip*.

Vitruvius in the *fifth* Chapter of his *ſeventh* Book, relates *a ſtory* very pat upon this occaſion of a certain *Workman* nam'd *Apaturius*; and the inſtance is ſo expreſs, that we ſhall need go no further to recover our eyes, and be freed from that fond preoccupation of eſteem, which the fortune and luck of ſome *Painters* has procur'd them, and that with ſo abſolute and tyrannical a *Title*, that one hardly dares to cenſure any thing they do, as paſſing univerſally for the very *Originals* of *Perfection* in the *Cabal* of the *Curious*, who content themſelves in knowing the *Names* of the old *Maſters*, and ſo as they can but diſtinguiſh of their *Hands* and *Manners*, paſs for moſt profound and able Men. But ſince 'tis juſt that *Reaſon* ſhould prevail over *Cuſtome*, Let us examine the real truth of it, according to ſuch *Principles* as are the moſt infallible and aſſured *Guides*. And to render a profitable and demonſtrative *Proof* of what I affirm, we ſhall begin with that ſo renowned and incomparable *Maſterpiece*, the greateſt and moſt ſtupendious *ſubject* that could ever enter into the *Idea* of a *Painter*; namely the *Hi-*

ſtory of the moſt *dreadful day*, the final *Judgment* and *Cataſtrophe* o the *World*; as 'tis extant at *Rome* in the *Vaticane-Chappel* belonging to the *Pope*, over the *Altar* of that venerable *place*, and painted by the famous *Michael Angelo Buonaroti*, that *Paragon*, or rather indeed, that *Antagoniſt* of the *Ancient Painters*, and *Coriphæus* of the *Modern*.

What would one not have promis'd ones ſelf of ſo important a *Subject*, in a Concourſe ſo univerſally advantagious on all ſides, from whence he might expect all imaginable aſsiſtance to perfect it with ſucceſs. But *Horace* has in his *Art* of *Poetry*, (which is properly but the brother-*Twin* of *Painting*) expreſs'd in two *Verſes*, what theſe great Attempts do uſually produce:

Quid dignum tanto feret hic Promiſſor *hiatu?*
Parturient Montes, *naſcetur ridiculus* Mus.

I ſhould do but a very ill Office to the *Author* of this Prodigious *Compoſition*, ſhould I make the ſame review here, which I have begun upon ſome of *Raphaels* pieces, and according

to

to the *Principles* of this *Treatiſe*; ſince theſe two *Genius's* have ſo univerſal an *Antipathy* to one another, that what makes for *Raphael* is totally repugnant to *Michael*; and one may truely affirm, that *one* of them is the good-*Angel* of *Painting*, and the *other* the *evill*: For as we may obſerve in moſt of *Raphaels* Compoſitions a generous and free *Invention*, noble and *Poetick*; ſo in thoſe of his *Antagoniſt*, a dull and ruſtical *heavineſs*; and if *Gracefulneſs* were one of the prime and ſhining talents of the *Firſt*; the *other* ſeems to have delighted in appearing *rude* and *diſpleaſing*, by a certain affected *hardneſs* as it were in his very *deſigning*, *muſculous*, and *notch'd* in the *Contoures* of his *Figures*, and by the extravagant and unnatural *Contorſions* which he generally gives them without any variety of *Proportions*; ſo as he ſeems never to have made uſe but of ſome *Porter* or ſturdy *Booby* for his *Modell*: When on the contrary, our *Raphael* wrought after a *ſweeter* manner, and more conform to *Nature*, who alwayes takes pleaſure in *varying* her *Productions*.

He had *this* alſo ſingularly recommendable in him, never to *paint* any

thing of *Licentious*, or which might give the leaſt offence to *modeſt* eyes, or good *manners*; whilſt the other, on the contrary, made it his *glory*, publickly, to be *aſham'd* of nothing; no, not to *prophane* either the moſt holy *Places* or *Hiſtories* by the infamous freedome which he aſſumed; as does but too evidently appear in this *Piece* of his, which repreſents one of the moſt important *Articles* of our *Faith*, which was *Figur'd*, or to ſay better, plainly *diſfigur'd*, by this *Fanfaron* of *Painting Michael Angelo*; and that with ſo impious a temerity, as if he had *deſign'd* to render it but a pure *Fable*, and altogether *Chymerical*, by the ſottiſh and ridiculous *Grimaces* which he gives to ſeveral of his *Figures*, with ſuch odious and miſ-becomming *actions*, as were not ſupportable even in *places* the moſt *profane* and abandon'd. I ſhall leave the *particulars* to the examination of thoſe who have the curioſity, and the leiſure to divert themſelves, when I ſhall have in general onely ſaid ſomething to what concerns the *Decorum*, which is our preſent *Theme*, and the principal *Guide* for us to define whether a *Painter* be *Judicious* or *knowing* in his *Art*; Qualities

lities abſolutely neceſſary, and without *which* he is never to be reputed for an *Able-man*.

Let us in the firſt place then conſider what the *Evangeliſt* teaches us of this *Hiſtory*, that we may the better ſee, whether the *Idea* which this great Wit *Mich. Angelo* forſooth had conceiv'd, do afford us any tollerable repreſentation and *Image* of it.

We read in many paſſages of *Holy Writ*, particularly towards the end of St. *Matthews Goſpel*, That at the laſt *Judgment day*, the *Sun ſhall be darkned, and the Moon ſhall not give her light*. That the *Starrs of Heaven ſhall fall*; and *the Sign of the Son of Man* ſhall be *diſplayed* before all the *Nations* of the *Earth*, who ſhall then be ſurpriſed with horrid conſternation, when they ſhall ſee this terrible *Judg* appearing in the *Clowds*, accompanied, and environ'd with all the *Celeſtial* Court, and ſitting upon a dreadful *Tribunal*, with unexpreſſable *Majeſty*; the twelve *Apoſtles* being at his right hand as *Judges* and *Aſſeſſors*, with a moſt glorious aſſembly of *Saints* following in goodly *Order*; whileſt there ſtands beneath at his left hand, an innumerable multitude of

Reprobate and wicked Perſons, in fearful and unimaginable *Confuſion*.

What ſhall we now ſay of this *Piece* of *Mich. Angelos*, if we find nothing of all this in it! Is it to be conceiv'd he ſhould not *think* of what he was to do, before he took *Pencil* in hand? Or that he ſhould engage himſelf in a *ſtory* ſo conſiderable without knowing of it, and a *ſtory* of *Judgment*!

This modern *Painter* had been very unhappy to have lived in the dayes of thoſe Ancient *Criticks*, who uſed to be ſo rigorous and exact, as never to pardon any thing; no, not even in the greateſt *Maſters*, who by the excellency of their *Penſils*, and ſublime *Genius's*, had ſo much exalted the *Art*, and born the renown of their *Profeſsion* to that pitch, as had been altogether inacceſſible to this *Scrabler*. I deny not but he might have paſs'd among them, for the *Mechanical* part of *Painting* (as being one who well enough deſign'd the *Contours*, out-ſtrokes and *Proportions* of his *Figures*) but his ſtrange *impertinencies* in what concern'd *Invention*; his fanatical *Ideas*, full of filthy and ridiculous *Expreſsions*, had for ever rendred him uncapable of being admitted into the

the *Society* of good *Painters*; nor would he ever have been numbred amongſt them. but as a *Sophiſt* amongſt true *Philoſophers*, or as a Stone-cutter, or inferior *Maſon* in the equipage of a good *Architect*.

Examen

Of the JUDGEMENT *of* MICHAEL ANGELO.

TO make a pleaſant and yet a demonſtrable *Inſtance* of this, Let us ſuppoſe he had been preſent at the *Examen* of the *Works* of *Timantes*, repreſenting the ſacrifice of *Iphigenia*, of which we have already ſpoken; and that in the preſence of the very ſame *Judges* who gave their *award* for him againſt *Colotes* his *Competitor* on this occaſion, our *Michael* ſhould preſent himſelfe in this honourable *Conteſt*, and there produce before them that his great *Maſter-piece* of the *Vatican-Chappel*, with all thoſe neceſſary *Circumſtances* for the better comprehending of this Divine *Hiſtory*, namely, the *Laſt Judgement*; that ſo theſe ſoveraign *Ar-*

biters of *Painting* may judiciouſly conſider it; with this ſuppoſal in the mean time, that they pronounce it for an eſtaſtabliſh'd and fundamental *Principle*; Never to introduce any thing *Fabulous*, *ſuſpected*, or *Diſſolute* into any of the *Myſteries* of the *Chriſtian* Religion, or mingle things *profane*, with *Sacred*.

This being granted, Let us now enter into the *Conſiſtory*, and ſee the preference divided between our *Modern* *Painters*, and the *Antient* by the examination of this *piece* of *Mich. Angelos* which is in *Controverſie* before us.

But how will our new *Artiſt* be able to anſwer all thoſe *Objections* which lie againſt almoſt every part of his *Work*, and which will be found to contradict thoſe *Maximes* of their *Examen*, of which I ſhall preſent you with *Four* the moſt General and Eſſential:

I. That in *Hiſtorical Compoſures*, the *pure* and *rigid Truth* be always *religiouſly* obſerved.

II. That there be *great Conſideration* had of the *place* where'tis to be *repreſented*.

III. That one never *diſcover* thoſe *Parts* and *Members* of the *Body* which cannot *honeſtly* be expos'd: This *Max-*

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ime has ever been ſo ſolemnly obſerv'd amongſt them, that they have frequently left the *Hiſtory* defective, rather than tranſgreſs the limits of *Modeſty*.

IV. Laſtly, for the fourth degree of *perfection*. That they ſtrive to *repreſent* things after the moſt *noble*, *ingenious* manner, *great* and *magnificent*.

Theſe are the principal of the *Conſort*, or as we may term them, the *Harmony* of *Painting*, as they are the reſult of a mutual Conſent and relation to each other; and ſuch as our *Criticks* will ſo rigorouſly require in the *Work* which we are preſenting them; but in which, I much fear they will hardly find what they expect to the advantage of our *Modern* Pretender. For to take things in *Order*: How ſhall they come to diſcover the *Truth* of this dreadful *Story*, when they ſhall ſee a young *Judge* ſtanding with ſo little Majeſty on *tip-toes* as it were, and in a menacing poſture, tumultuarily inviron'd with ſeveral unmannerly *Figures*, without the leaſt *attention* to what he is *pronouncing*, and without any regard of his *preſence*; ſome turning their backs towards him, others confus'dly talking to *him*, and to one another, of which the greater

part

part are *ſhamefully* diſcover'd; ſome *ſitting* down before him, without any occaſion and in moſt *undecent* poſtures? Then we have the *B. Virgin* all alone, and without any of the *Sex* to accompany her; incompaſs'd with ſo many villanous *Nudities*, and without the leaſt deference or honour to her *Quality*, which in my opinion is very unbecoming, and almoſt inſupportable. And after all this, what are we to expect of tollerable in this famous *piece*? there being ſo many ſtrange and extravagant things, totally repugnant to the *verity* of the *Goſpels*. For firſt, he paints the *Judge* in a *naked* and uncouth poſture, *ſtanding* upon his *feet*; whereas the Sacred *Text* tells us expreſly, That our *Lord* ſhall appear *ſitting* upon a Majeſtical *Tribunal*, circled about with all his celeſtial *Attendants*: Then he makes him *Young*, and like a Beardleſs *Boy*, at the age of more than *three* and *thirty* years. Beſides, he has omitted the *Seſſion* of the Twelve *Apoſtles* about him, as *Counſellors* and *Aſſiſtants* as it were, in this *Univerſal* and mighty *Act* of *Juſtice*; but we find them ſo diſperſ'd and mingled in the *Crowd*, that they are hardly to be known. The

ſame

ſame *Evangeliſt* tells us, That the *Faithful* ſhall ſtand on the *right hand* of our *Lord*, the *Reprobate* on the *left*; whilſt this *Libertine* confounds them *here*, and *there*, without the leaſt regard to *this* ſo *eſſential* a *Circumſtance*. Moreover he repreſents the *Judge* with a furious, and inraged *Countenance*, fulminating that dreadful *Arreſt*, and *Sentence*, which will cauſe even the very *Angels*, and *Nature* her ſelf to quake and tremble; when in the interim, and that we may well imagime all to be in the profoundeſt ſilence, and conſternation imaginable, You have *here* the *Trumpets* ſounding, and making all the *noiſe* they can; which muſt needs be extreamly *improper* upon this occaſion, were not the intire *piece* a compoſition of yet greater and leſs pardonable *Impertinences*. For in all this buſtle and *tintamarre*, and the horrible dread which this irreverſable *Sentance* muſt needs produce, and which does ſo infinitely concern every individual *Soul*; you ſcarcely find *One* who ſeems to give any attention to it; but for the moſt part, they are talking and entertaining one another, as if they had no intereſt or concernment in what was doing; and ſome there are *embra-*

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cing and *Buſsing* each other, with a world of very *apiſh* and *fooliſh* poſtures.

What would *Timanthes* now, and his *Aſſociates* have ſaid d' ye think, to this raſh and ridiculous *Compoſition*! who really has not the leaſt true talent of *Painting*; and yet has the face to intrude himſelfe amongſt *Judges* ſo equitable and clear-ſighted, and who muſt needs confound him with abaſhment and exile him from their *Aſſembly*; as neither finding in all his ſenſeleſs *Compoſure*, the *verity* of the *Story*, nor the ſuitableneſs of the *Figures* to the *Subject*, or the *Place*; nor that decent *modeſty*, which he ought to have obſerved, nor that *grand* and *free* manner of *expreſſion*; nor, in ſumme, the leaſt degree of that important *decorum*, which we have ſo much inſiſted upon in the former periods: ſo as in all this vaſt and tumultuary *Army* as it were of *Figures*, there is not to be found a grain of pure *Invention*, but the effects of a mean and barren *Genius*. Could he have told us, why he made his *Angels* without *Wings* (which is their inſeparable *character* in all *Paintings*, and had been almoſt indiſpenſably neceſſary) amongſt ſuch a *Chaos* of *Figures*; where thoſe of *Souls*

and

and *Bodies*, *Angels* and *Demons*, *Elect* and *Reprobate* are ſo jumbled together, as they cannot be diſtinguiſh'd: For he makes no *difference* in his *painting* of an *Angel*, and a *Man*, whom he forms ſo *groſs* and *material*, and in *poſtures* ſo little agreeable to the *function*, he employs them in, that one can hardly behold them without averſion, by reaſon of the contorſions of their *Bodies*, and extravagant *Grimaces* which he cauſes them to make, be it in the *mouthing* of their *Trumpets*, ſupporting of the *Croſs* in the *Ayre*, with thoſe other *Inſtruments* of our *Lords Paſſion*; as if he had ſtudied in deriſion to render them the moſt *deformed*, and more *ugly* than the very *Devils* themſelves.

That which gives me occaſion to ſuſpect him of ſo inſolent a *Libertinage*, is, that I find him *prophaning* his *Works* with yet a greater *impiety*, by his bold introduction into this ſacred and ſerious Hiſtory of the ſottiſh *Fable* of the *Ferry-man* of *Hell*, whom the *Ethnical Poets* name *Charon*, and faigne plying with his *Barke* upon the *Banks* of the Rivers *Styx*, *Cocytus* and *Acheron*, to tranſport the *ſouls* of the *Dead* into the other *World*; which I take to be

be (the *Place* and *Subject* conſider'd) a more criminal, and abominable piece of *Sacriledge*, than all his other forgeries, which would never be excus'd by *Timanthes*, and the reſt of his *Judges*, though meer *Pagans*, who would certainly have dereſted the *impiety* of this hypocritical *Chriſtian*.

But I inſenſibly looſe my ſelf in the *Labyrinth* of this exorbitant *Piece*, in which, to ſpeak ſincerely, there is nothing but what is *diametrically* oppoſite to the *Laws* of that *decorum* which we ſo lately diſcours'd of, and eſtabliſh'd for the very *Center* and *Perfection* of this *Art*, to which, all that is *Reaſonable*, *Judicious*, *Knowing* and *Spiritual* in *Painting*, ought to reſigne and ſubmit it ſelf. Had I not thought it expedient, or at leaſt, extreamly advantagious, in reference to the *demonſtration* of the *Principles* of this *Treatiſe*, to inſtance in divers *examples*; and that after thoſe excellent ones which we have obſerv'd in ſome of *Raphaels*, I would yet endeavour to render them more conſpicuous, by producing their *Contraries*, to the end they might leave a deeper *impreſsion* of their *Effects*. I would likewiſe willingly have ſpared this

this tedious *diſſertation*, which I foreſee will be but ill reſented of thoſe *Workmen* who have learn'd, and conſider this noble *Art* but as a *Trade*, without endeavouring to arrive at any more *skill* in it, then to *Deſign*, and draw the *Contours* of what they ſee like a *Workman*, and to paint their things with the greateſt *Relievo* they can deviſe, as in what they think conſiſts the whole *excellency* of their *Profeſsion*; though in *this* they ſometimes ſucceed ſo well, that their *Works* are commonly much the worſe for it; eſpecially if you bring them to the *Teſt* of the *Rules* of *Opticks*, and good *Perſpective*; which I here repeat, for the ſake of thoſe that are *Judicious*, whom this advertiſement may ſuffice for the full comprehenſion of this *Paradox*.

But 'tis now more then time we ſhould reſume our firſt *Diſcourſe*, and bring *Raphael* into *Michael Angelo's* place, that ſo we may come again into that good way of *Painting* from whence we have ſo long been deviating: Let us therefore return to where we brake off, and finiſh the *Examen* of that ingenious and devout *Idea*, which that noble Painter *Raphael* has form'd

in

in his *Picture* of *Christs* descent from the *Cross*, and in which, we have already observed all those *Points* which give Excellency, and consummate Perfection to a *Work*; the *Decorum* of *Expression* onely excepted, in relation to which, we have lengthned this *Digression* upon the *Judgment* of *Michael Angelo*.

The Examen *reassum'd*

Of the Descent *of our* LORD *from the* Cross.

SInce I have sufficiently explain'd, by variety of *Examples*, what this *Costume* or *Decorum* imports and signifies in *Painting*; it will be needless to make so exact a re-search in what remains, and concerns this *Print* of *Raphaels*, in which every individual *Figure* does amply testifie, how circumspect our excellent *Workman* has been; This will soon appear, when we shall consider that of *Nine Figures* (of which this *Ordonance* is compos'd,) That *single One*, which at first blush seems to be

be the leaſt *active*, in a *ſubject* ſo full of *Activity*; and by conſequent, to be the leaſt *ſtudied* in it too, is *Mary Magdalens*. But upon ſecond thoughts, reflecting how *ſhe* is deſcrib'd in the twentieth *Chapter* of St. *Luke*; where her ſiſter *Martha* is complaining to our *Lord*, that ſhe took ſo little care in the *Menage*, and was ſo little *aſsiſtant* in the *ſervice* of the *Houſe*, She will doubtleſs appear more ingeniouſly decipher'd by that meer *Compaſsion* onely, and interiour *grief* which we behold in her *countenance*, then if *Raphael* had plac'd her alſo buſie about the B. *Virgin* with the other two *Maries* who ſuſtain her in their armes; or that he had repreſented her in thoſe tranſports of inconſolable *affliction*, which vulgar *Painters* uſe to do, who conceive, that to make her known in their *Pieces*, ſhe muſt be made to lie *proſtate* upon the *ground*, or embrace the *foot* of the *Croſs*, in the moſt deplorable manner imaginable, with her *hair* looſe about her Shoulders like a *mad Woman*, and the *Box* of *Oyntment* in her hands; without all which, ſhe would, they think, be in danger never to be known: But our noble *Artiſt* had far other *Ideas*, and

more conformable to the ſacred *Text*.

I remit the reſt of this *Compoſure* to the examen of the curious and intelligent, who by the application of our *Coſtùme* to all the reſt of the *Figures*, will find them ſo well pois'd and judiciouſly conſider'd, that after a little thought, they will doubtleſs have but a very ordinary opinion of *M. Angelo's* Rhapſodies, and of the reſt of his *Diſciples*; and ingeniouſly confeſs, how far the *Schooll* of *Raphael* has ſurpaſs'd this *Mechanick* Deſigner, in the ſpirit and excellency of his *Invention*.

But before I paſs to the next *Print*, I would willingly reſolve a *Quære*, which may happly appear difficult to ſome, Why ſo near the *Croſs*, upon a barren and rocky piece of ground, he ſhould plant that ſingle great *Tree*, furniſh'd with leaves, and flouriſhing as in the height of Summer; the H. *Goſpel* mentioning nothing of any ſuch circumſtance? Upon conſideration of our learned and judicious *Workmans* intention, I perceiv'd that it was a *Cedar*; tall, ſtrait, and without any fruit: And in truth this Myſtical *Introduction* is highly ingenious; the *Cedar* being the real *Symbol* of *Jeſus Chriſt* who is ſtyled

ſtyled the *Spouſe* in ſo many places of the *Old-Teſtament*, particularly the *Canticles*; where he is ſo curiouſly depainted for his raviſhing beauty, by a compariſon of the *Cedars* of Mount *Libanus*, *Species ejus ut Libani, electus ut Cedri*, &c. from the extraordinary *pulchritude*, *incorruptibility*, *Odor*, *ſtrength*, *uſe* in *Building*, and ſalutary *ſhade* of this goodly *Tree*: ſo as from this aſſembly of ſo many *tranſcendent* Qualities, it does moſt fitly (of all other Trees) repreſent the *Church*, and thoſe principal *Heads* that compoſe her; namely, the *Apoſtles*, *Prophets*, and holy *Fathers*: Beſides, myſtically apply'd, it may farther be taken for the *Croſs* of our B. *Saviour*; ſince the *Oyl* of *Cedar* is eſteemed ſo ſoveraign a *Remedy* againſt *Leproſie*, which, 'tis reported, it both cleanſes and heals. In ſumme, it moſt viſibly appears, that it was placed in this *Compoſition* with ſo much reaſon and judgment, as from hence alone we may ſafely pronounce in favour of this *rare*, though *modern* Painter, worthy in truth of all that *glory* which has been attributed to the moſt *renowned* of the *Ancients*, ſince his *Works* diſcover to us the ſame *Genius* that they ſo much

admir'd in their *Trimantes*: For even the *leaſt* things to appearance are eſteem'd *great* and conſiderable, by the *myſterious* intention of the *Painter*, apply'd to the *Circumſtances* of his *Subject*, and miniſter as much to the Contemplations of the *Learned*, as the moſt principal *Figures* of an *Hiſtory*: This is the *Talent* which *Pliny* ſo ſingularly admires in all the *Works* of *Timantes*, and where he takes occaſion to ſay of him, that *In omnibus ejus operibus intelligitur plus ſemper quam pingitur, & cum ars ſumma ſit, Ingenium tamen ultra artem eſt. Lib. 35. cap. 10.* Words, worthy to be applied to this excellent *Artiſt*, and which I had already repeated upon occaſion of that his incomparable *Maſter-piece*, the *Sacrifice* of *Iphigenia*. I produce them here again on purpoſe that I may apply them to *Raphael*: However, as I foreſee, that thoſe amongſt our knowing men, who have not the eyes of their mind ſo ſharp as thoſe in their head, and who are more taken with *Pictures* for their *mechanick* exactneſs (that is, the *delineation* of the *Figures*) then the *Intention* of the *Painter*, will be apt to judge this conſequence of mine to the advantage

of

of our *modern* Workman, ſomewhat bold and over-confident, as it concerns his foundation (not to judge of the greatneſs and ſtrength of the *Lyon* by one of his *Claws*;) I ſhall prevent their objections; if taking the ſenſe of my *Propoſition* rigorouſly, they conceive my intentions were to render the Merits of theſe two *Painters* ſo equal, as to aſſign them the ſame rank: I muſt then explain my meaning, That whatever my eſteem for *Raphael* may be, my reſolution is to render all juſt deference to thoſe illuſtrious *Ancients*, and ſuch as were like *Timantes*, and do cheerfully acknowledg, that the *Painters* of the latter *Age* are inferiour to them; from whence I infer, in favour of *Raphael*, that he having beſt of all ſucceded in diſcovering the *path* which thoſe great *Maſters* trod, and being born with a *Genius* equal to them, did not onely arrive to the firſt degree of the *Moderns*, but ſeems to have even been incorporated of their *Company*, and of the ſame *Sect* with thoſe ancient *Originals* themſelves, who have tranſmitted to us ſuch glorious *Ideas* of their excellency in the *Memories* of *Hiſtorians*.

Now if we consider in what Language they speak of them, and what it was that we find so highly celebrated in their *Works*, we shall perceive, they esteem'd nothing in them so much, as the *Novelty*, and (as I may call it) the *argutenes's* and ingenuity of their *Invention*; by which they discover'd, that *Painting* was an *Art* purely *spiritual*: For that which consists onely in the *Mechanical* addres's, is so material and heavy, that they hardly made any account of it. Neither did they regulate the *Prise* of their *Tables* either by the *number* or *largeness* of the *Figures*; for it frequently happen'd, that the straitnes's and inconveniencies of the *Place*, and barrennes's of the *subject*, gave occasion to those great *Genius's* to derive advantage from it; and to produce something which surmounted the reputation and renown of the more exuberant *Compositions*. This *Pliny* tells us also in the same *Chapter*, where he has made so handsome a recital, and elegant description of the *Sacrifice* of *Iphigenia* painted by *Timantes*, in which were assembled a very great number of *Figures*. For he afterwards speaks of another *Work* of the same hand,

hand, which repreſented a *Polyphemus* ſleeping; but in ſo narrow a compaſs, that the *ſtreightneſs* of the *Table* hindred the *Painter* to deſign ſo *Gigantick* a body, as that prodigious *Cyclops* requir'd. But this *diſtreſs* gave *Timantes* occaſion to ſhew the World, that his *Wit* and *Invention* was ſuperiour to all the other rules of *Art*: He reſolves therefore to ſupply this defect of *Matter*, and diſcover to the *eye* of the *mind* what he could not do to the eyes of the *body*.

The Ingenious Repreſentation OF A Vaſt CYCLOP *in a narrow Table, Painted by* TIMANTHES.

UPon this *Occaſion* then he introduc'd a moſt gentile *Parergon* into this *Subject*, being in it ſelf too *ſimple*, as having onely one *Sleeping* heavy *Figure* to repreſent a hideous and enormous bulk. Now this *addition* was an aſſembly of *Satyres*, whom he

he placed round about his ſnoring *Cyclop*; *ſome* of them ſeeming to be affrighted as it were at the unexpected encounter, were taking their flight, and running away; *Others* conſidering him at greater diſtance, had their countenances mingled with fear and admiration: *ſome* again more hardy then the reſt, approaching nearer to him, endeavour'd to take the dimenſions of one of his *Thumbs*, as his *Armes* lay extended a good way off from the reſt of his *Body*; and this they did with their *Thyrſes*; but with extraordinary caution, and without ſo much as touching him, for fear leaſt they ſhould rouſe him up; ſo as by the compariſon which one might make of theſe *Satyres* to the *Cyclop* (to whom they appear'd leſs then one of his *Fingers*) one would immediately conclude, how monſtrouſly vaſt the *Giant* was; and this *Invention* of our *Painter* was thought ſo *ingenious* and *new*, that it prov'd a great reputation to his *Piece*, which was elſe but very indifferent of it ſelf, and of an inconſiderable *Subject*.

Imitation of the *ſame kind*

By JULIO ROMANO.

I Remember to have ſeen at *Rome* in the *Palace di Vigna Madama*, the ſame *Subject* treated after another manner, yet very noble, though the *Invention* were in truth, but in imitation of *This*; but it had *ſomething* which I cannot ſo well expreſs, of *particular* in it, which ſeem'd to refine even upon the *original*. 'Tis a *Work* of the ableſt *Scholar* that ever *Raphael* bred, and *One* whom indeed we may call his *Maſter-Diſciple*, *JULIO ROMANO*, of the moſt ſingular ſpirit and fancy that this later *Age* has produc'd for *Painting*, and in whom *Raphael* ſeem'd, as 'twere, to have transfus'd his own *Genius*, when he quitted the World; and indeed he conſtituted him for his principal *Heyre* by his laſt *Will* and *Teſtament*.

This *Piece* is painted a *Freſco* upon a Wall, which was larger than might well ſerve to deſigne a *Cyclop* at his full extent, without obliging our

Painter

Painter to any ſhifts, to repreſent his enormous ſtature: However, as the *Hyperbole* has ſometimes as much Grace in *Painting*, as it has in *Poetry*; and indeed, that this *Workmans* Penſil was extreamly *poetical*, he thought very pleaſantly of introducing other *Satyres* into his *Compoſition*, more *drols* and *fantaſticks* than thoſe of *Timantes*, playing their *Apiſh* tricks about the *Cyclop* whilſt he was aſleep; ſome of which had ſeiz'd on his *Bag-pipe*, and carrying it ſome diſtance from him, were ſliding one after another upon the *Pipes*, as Boys would do upon long *Poles*, the *thyrſes* between their leggs to make them more ſlippery, with an hundred other *capricious* and munky-tricks, that would make one ſmile, and yet ſerv'd to ſhew how wide and monſtrous a throat this ſtupendious *Muſitian* muſt needs have, to be able to mouth and inſpire this *Inſtrument* of his.

This is a kind of *Imitation* ſo rare and excellent, that it may well be compar'd to the *original* it ſelf; and I am perſwaded, that had *Timanthes* ſeen it, inſtead of his being jealous of this gallant emulation, he would highly have eſteem'd the gentleneſs of our *Modern Painters invention*, and made great account of the *Piece*.

This

This ſingle example of *Julio Romano*, may ſerve for a guide to thoſe, who having already attain'd to ſome habitude in *Deſigne*, and *Colouring*, have no more to do but put themſelves into the right path of the *Art*, and to awaken their *Genius* for *Invention*, as having then only to contemplate the *Compoſures* of thoſe *Maſters* whom they moſt affect, and ſtudy in general, what their *Thoughts* and *Inventions* were, without amuſing themſelves to take every piece of a *work* apart, and in ſeverals, as the guiſe of our *Copiſts* is, who diſcerning only the rinde and outſide of *Painting*, haue alwayes this misfortune in their *Works*, that they can never come to equal their *original*; whereas, by theſe more ſpiritual and inventive Operations, *Nature* is ſo unconfin'd, that the *Imitator* has almoſt ever the advantage of the *Inventor*.

By this means it is, that *Raphael*, and *Julio Romano* have not only exceeded all other *Painters* of their *Age*, but have in ſome degree rendred themſelves comparable to the moſt renowned of the *Antients*.

That we may now make ſome uſeful reflexions upon thoſe two ſeveral *Compoſitions*

positions of the same *subject*, *viz.* the sleeping *Polyphemus's*: The first, which is that of *Timanthes*, will shew us, that a small *Piece* may sometimes emerge a great and noble *Master-piece*, according as the *Idea* of the *Painter* is qualified and heightned, whence one may judge, that there is no *Argument* so poor and barren, but what may be inrich'd by an ingenious and fruitful *Invention*; and that 'tis now and then more advantagious to the glory and reputation of the *Work* to be oblig'd to adorn and *Cultivate* a mean and sterile *subject*, than to be overwhelmed under the abundance of a more ample *History*, from which one should rather retrench, and *abate* something of *Essential*, than presume to *add* any thing of our *own*.

For the other *Composition* of our modern *Julio Romano*, it does in effect shew us, that an ingenious *Imitation*, may equal, and even exceed the *original*; and that by consequent, it is not less glorious so to imitate by a certain concurrence of *Wit* and *Invention* the *Thoughts* of another, and refine upon them, as he has done, than it is reproachful in a *Painter* mechanicaly to *Copy* a whole Piece, *Figure* for *Figure*, without any

any thing of his own, but the pains he has taken, and the ſervile ſubjection of a ſimple *Workman*: Seeing this kind of Labour is not ſo much eſteem'd the *work* of a *Painter*, as the *ſtudy* of an *Apprentiſe* only. Hence we find, that thoſe *Copiers*, who are ſo poorly ſpirited as to aſpire no higher than to make *that* their aime, have never been reputed among the *rank* of *Painters*, but as *Eunuches* are among *Men*, uncapable of *production*, and defective in their particular *ſpecies*.

This *digreſsion* has a little diverted us again from *Raphael*, our firſt and principal *Object*, though we ſtill kept ſight of him, and purſu'd his footſteps, by the guidance and ſignal of *Julio*. But 'tis now high time to rejoyn again, and make no more ſuch ſallies from him, who has hitherto furniſh'd us with all our matter, by his excellent productions, the *examen* whereof has greatly aided us in forming that viſible and demonſtrable *Truth*; namely, the neceſſity of thoſe *Principles* which we have eſtabliſh'd, to attain the perfection of *Painting*. Let us therefore return to this firſt *School* of *Raphael*, and conclude our *diſcourſe* in the ſame *ſtile* and *ſpirit* we began with.

Now

Now this incomparable *Painter*, whoſe *Works* are ſo many *exemplars* from whence we may deduce the *Rules* of the *Art*, has produc'd ſuch variety of them, that amidſt ſuch *Plenty* and abundance, 'tis hard to reſolve upon the choice of *one* before *another*, that which we ſaw *laſt*, always ſeeming to be the *beſt*. But ſince it is not our intention to *Criticiſe* his *Compoſitions* piece by piece, to judge *deciſively* which of them to *preferre*, (which were an odious, and a raſh undertaking) it ſhall ſuffice us to elect *one* of the moſt remarkable which is in *Print*, that the *curious* ſetting it before them, and ſtudying it at leaſure, may together with us, paſs their opinions upon it.

The First Print.

The GYMNASIUM *or* ACADEMY *of the* Athenian *Philoſophers.*

IN this liberty of *Election*, I am reſolv'd to ſeek for no other than that which I have at preſent in my hands; ſince *occaſion* has offer'd it to me with ſo much advantage and ſatisfaction: verily it ſeems to me to be one of the nobleſt *Ordonances* that ever he *Painted*, and of a great, and magnificent *Idea* It is the *Repreſentation* of one of thoſe famous *Gymnaſiums* of *Greece*, where we may behold a general *Aſſembly* of all the knowing perſons of Antiquity, as well *Philoſophers* as *Geometricians*, *Aſtrologers* and others.

But before we proceed to the *particulars* of this *Compoſition*, I ſhall advertiſe the *curious*, that the *Graver* who deſign'd and publiſh'd it, was not ſo well acquainted with the *Subject* which it ſignifies, as may appear by the *Subſcription* in theſe words. *Paulus Athenis*

per

per Epicureos & Stoicos quoſdam, &c. as it ſeems, taking it from the *Preaching* of St. *Paul* in the *Areopago*, upon occaſion of an *Altar* which he there eſpied, dedicated by the *Athenians* TO THE UNKNOWN GOD. The *Hiſtory* you have in the 17th of the *Acts of the Apoſtles*.

That which makes me take notice of the *Inſcription* is, the importance there is of knowing the truth of the *Hiſtory* which lies before us: for if this great *Doctor* ſpeak truth, *Raphaels Compoſition* will prove very extravagant; whereas, being rightly underſtood, and according to the *Authors* intention, 'tis both admirable and excellent, as we ſhall demonſtrate in what we are going to add farther. As to what imports the *Graver* (whoſe *Miſtery*, as well as that of all other ſimple *Copiſts*, does not conſiſt in over much ſpirit) his *Ignorance* had been the more excuſable, had he been more juſt and accurate in the preciſeneſs of his *Deſigne*; but there are ſo many groſs *miſtakes* ſlip'd in, in that which concerns the *Perſpective* of the *Architecture*, and delineation of the *Figures*, that *Raphael* had certainly paid him ſome ill turn for it, had he but

ſeen

ſeen in what a manner he has altered and disfigur'd his *Workmanſhip*.

But what ſhall we ſay to one of our modern *Painters*, as famous for his *Pen*, as his *Penſils*; that *Hiſtoriographer* of the *Art*, and *Panegyriſt* of all his contemporary *Painters* and *Predeceſſors* for two or three *Ages*? Author of no leſs than *three* great *Volumes* upon this Subject, *George Vaſari* by name; who in each of their *Lives*, has ſumm'd up, as in an *Inventory*, not only, all their *Works*, but the *interpretation* of them alſo; in which he has diſcovered the force of his quaint *Genius*. This Gallant *Talker* undertaking to explain the *Piece* which we are deſcribing, after he has in general tearms told us upon what occaſion he was call'd to the *Service* of *Pope Julius* the II. begins in this manner. *La onde Raphaelo nella ſua arrivata havendo riceuute molte carezze da Papa Giulio, commincio nella camera della Segnatura vna ſtoria, Quando i Theologi accordano la Philoſofia & l' Aſtrologia con la Theologia; dove ſono ritratti tutti ſaui del mondo, che diſputano in vari modi. Sonui in diſparte, alcuni Aſtrologi che hanno fatto figure ſopra certe tavolette & carratteri in vari modi di Geomanzia &*

d' Astrologia, & a i Vangelisti le mandano per certi angeli bellissimi, i quali Vangelisti le dichiarano. Frà costoro, è vn Diogene con la sua Tazza a giacere in sù le Scale; Figura molto considerata & astratta; che per la sua bellezza, & per lo suo abito cosí accaso, è degna essere lodata. Similmente vi é Aristotile & Platone, l'vno col Timeo in mano, l' altro con l' Etica; dove intorno, li fanno cerchio vna grande Scola di Filosofi: ne si puó esprimere la bellezza di quelli Astrologi, & Geometri, che desegnano con le seste in sù le tauole moltissime figure & caratteri. Fra i medesimi nella figura d'vn giouane di formosa bellezza, il quale apre le braccia per marauiglia, & china la testa, è il ritratto di Fredrigo II. duca di Mantoua, che si trouaua allora in Roma. E'vi similmente vna figura, che chinata a terra con vn paio di seste in mano, le gira sopra le tavole, laquale dicono essere Bramante Architettore, che egli non è men dessо, che se fusse viuo, tanto è ben ritratto. E allato a vna figura, che volta il didietro, & ha vna palla del cielo in mano, è il ritratto di Zoroastro, & allato a esso, è Raffaello Maestro di questa opera, ritrattosi da se medesimo nello specchio: Questo è vna testa giouane, &

d' as-

d' aſpetto molto modeſto, acompagnato da vna piaceuole & buona grazia con la berretta nera in capo. Ne ſi può eſprimere la bellezza, & la bontà, che ſi vede nelle teſte, & figure de' Vangeliſti, a quali ha fatto nel viſo vna certa attenzione, & accuratezza molto naturale, & maſſimamente a quelli che ſcriuono. Et coſi fece dietro ad vn ſan Matteo, mentre che egli caua di quelle tauole doue ſono le figure, i caratteri tenutegli da vn Angelo, & che le diſtende in ſù vn libro, vn vecchio, che meſſoſi vna carta in ſu'l ginocchio, copia tanto quanto San Matteo diſtende. Et mentre che ſtà attento in quel diſagio, pare che egli torca la maſcella & la teſta, ſecondo che egli allarga & allonga la penna. Et oltra le minuzie delle conſiderazioni, che ſono pure aſſai, vi è il componimento di tutta la ſtoria, che certo è ſpartito tanto con ordine & miſura, che egli moſtrò veramente vn ſi fatto ſaggio di ſe, che fece conoſcere che egli voleva frá coloro, che toccano i pennelli, tenere il campo ſenza contraſto.

Adornò ancora queſta opera di vna proſpettiva, & di molte figure, finite con tanto delicato & dolce maniera, che fù cagione che Papa Giulio faceſſe buttare a terra tutte le ſtorie de gli altri maeſtri & vecchi, & moderni, &c.

But since the *Italian* tongue is not *universal*, I shall interpret this tedious *Passage*.

"Whereupon *Raphael* having at his "arrival received divers caresses from "*Pope Julio*, began to *paint* in the "Chamber *della Segnatura*, the *History* "of the Agreement made by the *Di-* "*vines*, between *Philosophy*, *Astrology* "and *Theology*, in which *Table* are re- "presented all the *Sages* of the *World*, "variously *disputing* with one another: "At a little distance farther, stand cer- "tain *Astrologers*, drawing *Figures* up- "on little *Tables* with strange *Geoman-* "*tique* Characters, which they send by "the hand of certain beautiful *Angels* "to the *Evangelists* for their explicati- "on. Amongst these, is *Diogenes* with "his *Dish*, who lies along upon the "Stairs, a wonderful abstracted and con- "siderable *Figure*, that for its comliness "and garb is worthy admiration. There "are also *Aristotle* and *Plato*, the *one* "with his *Timæo* in his hands, the *other*, "his *Ethicks*, compass'd about with a "whole *Circle* and *School* of *Philosophers*: "The beauty of these *Astrologers* and "*Geometricians* who are there ma- "king *Diagrams* and *Figures* with their

"*Compas-*

" *Compaſſes* upon the *Tables*, is almoſt
" inexplicable. Amidſt theſe perſons, in
" forme of a moſt lovely young man
" extending his Arme in the poſture of
" admiration, and a little inclining of
" his head, is the Portract of *Fredric* the
" ſecond, *Duke* of *Mantua*, who was
" *then*, it ſeems, at *Rome*. There is
" moreover, a *Figure* ſtooping down
" with a pair of *Compaſſes* in his hand,
" which he ſweeps about a board, who
" they ſay, is the Architect *Bramante*,
" breathingly like him; Neer this is a
" man with his back towards you, and
" holding the *Celeſtial Globe* in one of
" his hands, who repreſents *Zoroaſter*;
" and cloſe by his ſide, ſtands *Raphael*,
" the *Author* of this famous *Piece*, who,
" it ſeems, drew himſelf by the help of
" a *Looking-glaſs*. 'Tis the head of a
" young man, of a very modeſt aſpect
" and extraordinary m ld and and grace-
" ful *Meene*, with a black Bonnet upon
" his head. It is not to be imagin'd the
" beauty, and excellency expreſs'd in
" the *heads* and *pictures* of the *Evan-*
" *geliſts*, to whoſe Countenances he has
" given a certain attention and livelineſs
" extreamly natural; eſpecially, thoſe
" who are writing. The ſame he has

done

"done behind St. *Matthew*, whilſt he "is copying of thoſe *Characters* out of "the *Tablets* full of *Figures*, which are "held up to him by an *Angel*, and "tranſcrib'd into a *Book*. In the mean "time, an *aged Perſon*, having a ſheet "of Paper on his knee, copies all that "St. *Mark* writ, and as he is intent upon "his work, one would imagine he "mov'd his very jaws, and turn'd his "head as his *Pen*, runs farther or neer "on the *Paper*. Beſides ſeveral other "minute Particulars and Conſidera- "tions, which are in great number, "there is a Compoſition of the intire "*Hiſtory*. which is in truth, ranged in "ſuch accurate Order and Meaſure, as "diſcovers his extraordinary ability, and "makes it appear, that amongſt all "that handled the *Penſil*, the *Works* "of this *Maſter* had no *Competitors*. "Moreover, he has adorn'd this *Piece* "with a *Perſpective*, and divers *Figures*, "finiſh'd with ſo ſweet and delicate "a grace, as made *Pope Julio* beat down "and demoliſh all the *Hiſtories* of other "*Maſters*, as well the *Antient* as *Mo-* "*dern*, which were *painted* there before, "*&c.*

The *Recital* is ſomewhat prolix, but

it

it was very neceſſary to diſcover to the bottom, the quality and ſpirit of this ample *Hiſtorian*; ſince by a leſſer *Inſtance*, I ſhould never have diſabus'd the world, and ſhew'd them the weak and trifling reaſonings of their great *hablador*; his *Books* and *Writings* having been, till now, in ſuch eſteem with the Lovers of *Painting*, and who in effect, have ſome reaſon for it; becauſe generally you find in them the principal *Circumſtances* of the *Lives* of the *Painters*, and a *Catalogue* of their moſt conſiderable *Works*: beſides, the *Author* being a pretty tollerable *deſigner*, and (as indeed it appears ſufficiently) had more wit in his *fingers-ends*, than in his *head*, he has inrich'd his *diſcourſe* with their *Pictures*, which compoſe the beſt, and moſt curious part of his *Books*.

But though from this quality of *deſignes*, one might reaſonably conclude him a good *Painter*; yet the extravagance of his *Idea* (which has made him to fancy ſuch ſtrange *Chymæras* in this Compoſure of *Raphael*, and render him ſtrangely impertinent) appears to me an indubitable proof, not only of his *Ignorance* of any real knowledge in *Painting*, but of the *weakneſs* alſo and

incapacity of his *Genius*, as to thoſe *two* prime *Talents* of this incomparable and moſt judicious *Profeſſion*, namely, *Invention* and *Decorum*, of which by his ridiculous *admirations*, he diſcovers that he had not ſo much as the leaſt tincture, nor indeed any natural diſpoſition of acquiring them; ſo as it has prov'd a kind of misfortune to *Raphael*, that he fell into the hands of ſo miſerable a *Panegyriſt*, who inſtead of celebrating *him* and his *works*, does miſerably *diſgrace* them by his wretched and ignorant *deſcriptions*. But

As of *old*, it was not lawful for every one that had a mind to't, to go to *Corinth*; ſo, nor is it for every *Painter* to *examine* and *diſcourſe* upon the *works* of this admirable Painter. It had far better become *Vaſari* to have mention'd him as a ſimple *Hiſtorian* onely, without preſuming to the *Interpretation* of his *Thoughts* in his *Compoſures*: for if what he *here* deſcribes after his guiſe, and which he endeavors to magnifie by ſo many wild exaggerations, were no more viſible than his *Writings* have rendred it; what can we tollerably judge or conclude of them? Verily, theſe fond *Encomiums* do more *prejudice* than

honour

honour to them; and we may well apply it upon this occasion, *Pessimum inimicorum genus Laudantes*; since impertinent *Flatterers* create us more mischief, than our crueleſt *Enemies*.

I would willingly demand of our new *Philoſtratus*, where he learn'd, that the *Divines* had ever any ſuch deſigne, of according *Philoſophy*, *Aſtrology* and *Geometry* with the *Holy Goſpel*, to accommodate this fantaſtique *Viſion* of his, to one of the moſt ingenious of *Raphaels* Compoſures, ſo natural, and ſo eaſily underſtood? But preſuppoſing it ſo; what made *Diogenes* amongſt theſe learned perſons? *Diogenes*, I ſay, who never pretended to any Science, led the life of a *Dog*, that eternally *barks* at all *Mankind*, without minding any other object in all his *Morality*, but to deſpiſe and trample upon all thoſe *honours*, which were uſually and juſtly attributed to *Men* of *Parts*; ſo as in this brutal affectation he rather choſe to reſemble a *ragamuffian Vagabond*, than a *Philoſopher*, and had never declar'd himſelf of any *Party* upon ſuch an Encounter, of which he plainly underſtood nothing; However, in the judgement of our profound *Panegyriſt*, 'tis

a *Figure* which ſeems highly conſiderable, amongſt the reſt of this famous *Aſſembly*. For 'tis one of the *firſt* he takes notice of, with this glorious *Elogy*, *There is amongſt them* (ſays he) *a Diogenes with his* Diſh, *lying along upon the ſtairs*, &c. doubtleſs, a very honorable place, and poſture well becoming a *Philoſopher*, as well as the pretty *moveable*, which he would have him known by, of main concernment, upon this celebrious occaſion. Me thinks he ſhould rather have been with his *Lantern* than his *treen-diſh*, conſidering the employment *Vaſari* has aſſign'd him, and all his *Companions* appear ſo dark and obſcure, as might well require a *Candle*. But to engage the *Reader* with greater *Admiration* yet, at this rare *Repreſentation* of his *Cynic*, he adds this ſage reflection; that *'tis a* Figure *full of* deep *and* abſtracted Conſiderations, *and* worthy *to be* admired *for its* beauty *and* habit, *&c.* In good earneſt, the *ſtyle* is ſo *abſtracted* and *Chymerical*, that one would ſwear, *Vaſari* rather playd the part of a *Mountebank* or *Harlequin*, than of a ſober *Hiſtorian*; at leaſt, he diſcovers himſelf a very ill *Phyſiognomiſt*; and that he had

yet

yet leſs skill in the *nature* of this humerous and ſurly *Cynic*, who was ſo little *abſtracted*, or endow'd with any tollerable ſenſe; his wretched manner of l ving making him ſo deſpicable and altogether uncapable of thoſe *Qualities*. Nor does *Raphael* vouchſafe him any ſuch *expreſſion* either in *Countenance*, *Habit*, or *Looks*, from whence one can deduce the leaſt thing to his advantage; but on the contrary, to diſcover the baſe ruſticity of this Savage *Philoſopher* in the midſt of a general *Aſſembly* of the moſt *illuſtrious* Perſons of *Antiquity*, he has plac'd him in an obſcure *corner* by himſelf, as unworthy their Converſation, abandon'd of them all, and lying, like a *Brute*, as he was. upon the *ſtairs* of this *Academic-Gymnaſium*, with his ſcowling looks, and an equipage ſutable to his ſnarling and ſottiſh *Profeſſion*.

But it is not my intention to *gloſs* upon all this tedious *Rhapſody* of *Vaſari's*, Enemy, as I profeſs my ſelf, to the *Critical* diſpoſition of ſome. However, I confeſs, I am not able to *contain*, when I ſee poor *Raphael* abus'd thus by the hands of ſo dangerous a *Friend*, who whilſt he thinks to *flatter*, moſt inſupportably

portably abuſes him, by his ſenſleſs undertaking to *explain* his *Work*, and be the *Interpreter* of his *Intentions*. This little *Inſtance* is ſo demonſtrative a *proof* of it, that one muſt be ſtark *Blind* not to diſcern it; there being nothing ſo glorious, and without reproach, but what may be rendred ugly and deformed by ſuch empty *Pretenders*, whoſe folly infects all things they undertake; becauſe they do it always prepoſtrouſly, and by the wrong handle.

But what I find unſufferably *ridiculous* in this *here*, is, that he is not contented to decifer in the *Hiſtorical-Ordonance* of our *Painter*, the *Figures* which realy are viſible to every body, but forſooth, he would fancy to have detected and found out Others, that never any body ſaw beſides *himſelf*, and which *Raphael*, I am confident, never ſo much as *dreamt* of. Theſe, you muſt know, are the pretty *Angels*, by whom he tells us, the *Aſtrologers* ſent their *Geomantique Characters* to the *Evangeliſts* for Explication. Had this *babler* underſtood what ſuch *Characters* meant, he would never have employ'd *Angels* to propoſe them to the *Evangeliſts*, and would have known, that *Aſtrologers*

gers never meddle with this kind of *ſubterraneous* and *diabolical divination*. But, I perceive that I inſenſibly engage my ſelf in purſuit of theſe *Dreams*, which are meer *Labyrinths*, out of which it is difficult to extricate ones ſelf, when one is once entred: we will therefore quit the *Fabuliſt*, and proceed to the conſideration of the *Thing* it ſelf in the deſign of *Raphael*: For albeit the *ſtamp* which they have publiſh'd be defective enough in ſome parts of the *Delineation*, it will a great deal better ſerve to give us the *Idea* of this excellent *Compoſition*, than all that can be ſaid in *words*; becauſe the productions of *Painting* would be ſeen, and conſider'd with ones eyes. And if theſe great *Maſters* of *Antiquity*, whoſe *workes* are no where viſible, (ſave in the writings and records of *Hiſtory*) had had the aſſiſtances, which we now enjoy by *Graving* of *Prints*, (which is realy an ineſtimable *Treaſure* of this preſent *Age*, but which of *old* they never ſo much as heard of, to our immenſe loſs) the preciſe *Deſignes* of thoſe *Tables* which *Philoſtratus* deſcribes to us, had certainly told their *ſtories* far better, than he has been able to do, and his *Book* had been exceedingly more eſtimable

and

and uſeful, could he have thus tranſmitted them, as we are now able to do.

Let *Us* then uſe the advantage of our own *Eyes* to contemplate this noble and magnificent *ſtamp*, which we ſhall certainly find much more intelligible and reaſonable, than the *amphibological* diſcourſes of *Vaſari*, of which one may juſtly affirm *Aſinus portans myſteria*; for he renders this *Print* ſo ſottiſhly *Emblematique* by his extravagant imaginations, that inſtead of making wiſe men *admire*, (ſhould one believe all he ſays) he renders both the *Workman* and the *Work* alike ridiculous; ſeek we no farther then for any thing in this *Painting* but what we ſhall behold with our own *eyes*; and reſt moſt aſſur'd of it, that *Raphael* thought of nothing leſs, than the propoſing of an *Embleme* in this *Subject*, which is in truth, nothing elſe but a natural and free *Repreſentation* of one of thoſe famous *Gymnaſiums* of *Greece*, where the *Philoſophers* and all ſorts of *Academicians* us'd to Aſſemble themſelves for their reſpective *ſtudies*, and to exerciſe their learned Talents.

Vitruvius deſcribes the forme of theſe publick *Edifices* in the 5th Book, *Cap.* 11. of his *Works*, and calls them *Xyſti*,

Palæſtræ

Paleſtræ, Exedræ, according to their particular uſes, as he there explains them; and *Palladio,* in his *Treatiſe* of *Architecture, lib. 3. cap.* 21. diſcourſes of them more clearly, becauſe he gives us an ocular *demonſtration,* by an ample and very exact *deſigne*; ſo as there is no need for me to ſpeak any farther concerning it.

But as the moſt celebrated and noble of them, was that of *Athens*; 'tis likely *Raphael* took his *Pattern* from it, and thoſe who are curious in *Prints,* do frequently ſtile this *Piece* the *School* of *Athens.* We may boldly ſay that *Vaſari* did not regard this *ſtructure,* but as a meer fragment of *Perſpective* drawn at adventure, and without other intention, then to enrich the *Ground* of his *Table*; though in effect, it be one of the moſt *principal* parts of the *Hiſtory.* He adorn'd (ſays *Vaſari*) this *Work* with a *Perſpective:* But 'tis an uſual thing for thoſe, as well as for him, who ſee things which are *not,* that they oftentimes perceive not the things which realy *are*; ſo deprav'd and revers'd are the *Optics* of theſe mens *Judgement.*

Preſuppoſing then that we have attain'd to ſome reaſonable knowledge of the

the *Forme*, and *Uſe* of theſe *Gymnaſiums*, it may ſuffice that we here conſider a little the ſeveral *Appartments* and *Diviſions* of theſe *Students* and *Philoſophers*; there being nothing to be ſeen in this *deſigne* of any other *corporeal exerciſes*, which we muſt imagine to be done in certain *places* abroad, to prevent the noiſe and tumult which the *Wreſtlers* and *Fencers*, and ſuch as practis'd *caſting* the *Dart*, *Running* and the like violent applications, made in that *quarter*, which would certainly have much diſturbed the *Conferences* of theſe *Learned perſons*, which required *Silence* and *Repoſe*. It is towards *Theſe* that our *Painter* has intic'd our eyes, to behold thoſe two illuſtrious *Chiefs* of the *Sciences* that the *World* ever produc'd; namely, the Divine *Plato*, and his knowing Scholar *Ariſtotle*; though he were but little conformable to the *ſentiments* and *Genius* of his *Maſter*, whoſe *Rival* he *afterwards* proved, out of an ungrateful malignity and jealouſie, which procur'd him the extream hatred of all *Athens*, from whence he was forc'd to flie till after *Platos* deceaſe. This I the more expreſly conſider, that we may take notice how naturaly *Raphael* has in this *Piece*

ſhew'd

ſhew'd as much in their very *Countenances*, and by which he has deſcrib'd as 'twere, the difference of their *Genius's*: For the *firſt*, and doubtleſs the moſt conſiderable (ſince he merited the Title of *Divine* amongſt the greateſt Perſons,) ſufficiently ſhews by the action of his *Arm* and *Hand*, which he holds up to the Heavens, that he entertain'd his *Auditors* with the moſt ſublime and tranſcendent *ſpeculations*; whilſt the *Other* (who was more vers'd in the *Scholaſtic*) has rather the *meene* of a ſevere and *dogmatizing Pedant*; as indeed he ſtill dwelt in the *Schols* amongſt them; whiles *Plato's* more generous *Converſation* has ever been with the great and moſt illuſtrious perſons.

Truly *Raphael* ſeems to *Triumph* in this *Expreſsion*, which he has alſo accompanied with an *air* and *countenance* exceedingly conformable to the *ſpirit* and diſpoſi ion both of the *One* and the *Other*, making *Plato* to diſcover a certain ſweetneſs and noble affability in this aſpect, which renders him extreamly venerable; as on the contrary, *Ariſtotle*, with a frowning and contentious look.

Having then, as he ought, plac'd theſe

two principal *Champions* of *Philoſophy*, in the *midle*, and moſt conſpicuous part of his *Table* (for there were alſo other *famous* Men, celebrated for their *Wiſdom*, and exemplary *Morals*, ſuch as *Socrates* &c.) our *Painter* has not much apply'd himſelf to the reſt of the *Figures*, of which the greater number are but *Auditors* of the two firſt: For though there appear to be ſeveral *Claſſes* of them, *viz. Geometricians*, *Aſtrologers*, *Coſmographers* &c. *Plato* yet ſo far excell'd, even in all thoſe *Arts*, that the reſt ſeem'd to be but his *Diſciples*: not that we might not well take them for ſuch as *Ptolemy*, *Archimedes*, or *Euclid*, or imagine them of ſome other Principal *Sects*, ſince we have found *Diogenes* amongſt them, who was neither profound *Aſtrologer* nor *Sophiſt*, but one we may rather conceive, intruded himſelf to jeer and ſcoff at them. For *Painters* have realy as much *priviledge* in theſe things as the *Poets* themſelves, and are not ſo preciſely obliged to the *Laws* of *Truth*, but that they do as frequently introduce *Fiction* into their *Repreſentations*, to adorn and enrich their *Hiſtories*; And 'tis chiefly upon this *occaſion*, that a *Painter* does beſt diſcover the ingenuity

nuity and gentleneſs of his Conceptions; beſides, that ſuch *vague* and incompos'd *Subjects* as this is, leave ample field to *Invention*; ſo as 'tis ſufficient, they do not exceed the limits of *veriſimilitude*, without captiuating their *Genius* to the rigor of preciſe *Truth*.

Beholding our *Table* then in this *Proſpect*, one may allow a much more ingenious application to each *Figure*, than by contenting our ſelves in general, to paſs them all for ſimple *Academicians*, Sectators of our two great *Gymnaſiarch's*: And 'tis probable enough, that *Raphael* did propoſe to himſelf ſomething more refin'd in this ample and magnifical *Compoſition*. For wherefore ſhould he elſe ſet a *Crown* upon the head of the *Aſtrologer* or *Geographer* (take Him for either) who holds a *Globe* in his hand, had it not been to ſhew us by it, that he meant *Ptolomie* whom he would dignifie with that *Character*; and for that he is call'd, by way of eminency, the *Prince* of *Aſtrologers* and *Geographers*? Notwithſtanding yet, ſince he was neither *Contemporary*, nor ſo much as *Compatriot* with any of the former, it might well create ſome *ſcruple* amongſt *Critics* to meet them *here* together. But

this *Licence* is familiar amongſt *Poets*, and conſequently *Painters* too: Inſtance, the incomparable *Virgil*, who has ſo dexterouſly adjuſted Queen-*Dido* with his *Æneas*, that at laſt he puts them in *bed* together, though there was a very conſiderab'e interval of *time* between the *one* and the *other*, and that *Dido* was the *younger* by at the leaſt *three* whole *Ages*. One might farther believe, and that with greater probability, (with reſpect to the *Synchroniſme*) that this *Figure* ſituated in the middle of the *piece*, and juſt before the *Plan*, in ſo penſive and melancholy a *poſture*, leaning his head upon his arme, and repoſing his elbow on the corner of a Table, where the *Philoſopher Epicurus*, who wrote his *Teſtament* in a *Letter* which he addreſs'd to *Idomenæus* his intimate friend, as *Diogenes Laertius* reports; becauſe it was the very laſt of his *Actions*, and, indeed, the moſt ſtupendious; ſince being then attacq'd with a *Paroxyſme* of that moſt inconceivable torment of the *Stone* (of which he ſoon after dyed) he remitted nothing of his accuſtom'd *Tranquillity* of *Spirit*, but *reaſon'd*, and *diſcours'd* to the laſt minute, in the ſame manner as he was wont to do, when he

enjoy'd

enjoy'd the greateſt health; which abundantly teſtifies, that the *Sentiments*, and *Precepts* of this *great man*, were not ſuch as the *vulgar* reported, or that the *Pleaſure* which he ſtyl'd the *Soveraign-Good*, conſiſted in that ſhameful and voluptuous *ſatisfaction* which ſome have deſcribed.

'Twere eaſie to forme the like *Remarks* upon the reſt of the *Figures* of this *Table*, which would furniſh abundant matter to the *ſtudious*, who had a mind to divert themſelves: For in this *univerſal-School*, open to all ſorts of *Learning*, they did not only treat of the *ſpeculative Sciences*, *but of* the *Art Military* and *Tactics*; of *Polity*, *Oeconomie*, *Medicine* and the *Mechanics*; as appears by the *Writings* of *Ariſtotle*; ſo as in *this* ſo great variety, there ſtands not a ſingle *Figure* in the whole *Gymnaſium*, how extravagant ſoever it may ſeem, but for what we may find a ſufficient and laudable pretence: And yet is not this altogether ſo *unconfin'd*, but that the bounds may be tranſgreſs'd, as appears by our *Hiſtoriograph Vaſari*, who without any Wit or Diſcretion, and againſt all ſhadow of poſſibilily, has ſo confounded the order of *Times*, and *Things*

in that *Chimærical* application he has made upon this *Table*, that it were enough to aſtoniſh a credulous *Reader*, who ſhould ſeek for any Fruit from his fantaſtick *dreams*; For out of I know not what *itch* to appear *Learned*, he brings us in *there* by head and ſhoulders, a certain *King*, call'd *Zoroaſter*, of whom I dare ſay, *Raphael* never had heard a word in his life; and who came into the *World* ſome *two thouſand* years before *Plato* was born, in a Countrey alſo far diſtant from *Greece*: Beſides, this old *Scythian* Prince was never famous for any thing but *Magic*, of which *Pliny* affirms him to be the *Inventor*, which is a *ſtudy* they never made any *Profeſſion* of in thoſe *Schools*: but ſee the admirable addreſs of our perſpicacious *Italian*, who could eſpy him out amongſt ſuch a crowd of others. There is a *Figure* (ſays he) with his back turn'd towards you, which is the *Picture* of *Zoroaſter*. Another than *Vaſari* would doubtleſs have been much put to it, to divine whoſe that *Picture was*, that had his *back* in that poſture.

I dare not purſue to examine the reſt of what this *Rhapſodiſt* ſays, for fear of importuning both my *Reader* and my

Self

ſelfe, and therefore, I ſhall here cloſe this *diſſertation*, which I confeſs to have protracted a great deal beyond what I had propos'd to my ſelf at firſt, when I intended nothing more than to give a general *Idea* of the *perfection* of *Painting*, conformable to the *Maximes* of the moſt antient *Maſters*, and to derive from thence a kind of ocular *demonſtration* from ſome *Inſtances* of the moſt regular *works* of *Raphael*, that I might awaken thereby, and open the *eyes* of ſome of the *Painters* of our *times*, who realy have great diſpoſitions of emerging, and becoming excellent in their *Profeſsion*, and that have need only to be advertis'd in ſome *Fundamentals*, relating to the *perfection* of the *Art*, which yet are eaſily attainable; but, without which, like to *Blind men*, they will always be *groping* in the ſpiny and delicate ways of *Painting*.

This is a verity ſo firmly eſtabliſh'd upon the *Principles* which we propos'd at the entrance of this *diſcourſe*, that it can never be ſo much as call'd in queſtion by any rational perſon: It may yet poſſibly happen, that the preoccupation of thoſe whom *Fortune* has elevated with a falſe reputation (as before their

days, St. *Martin* of *Boulognia*, *Roſſo*, *Tintoret*, *Paulo-Veroneze*, *Parmeſano*, *Freminet*, *Foſepin*, and a number of ſuch *deſigners*, Practitioners of the ſame forme) may render them ſo remiſs and ſtupid, that they will rather chooſe to remain and dwell in the poſſeſſion of this deceitful good, than take the pains which the ſedulous *ſtudy* and application of theſe knowing *Maſters* do neceſſarily exact of them: For certain it is, that *Things* which are *excellent*, coſt in their *Production*, and are attain'd with *difficulty*; the *ſecond-Thoughts* of *Wiſe-men* are commonly the more *judicious* and advis'd than the *firſt*; whence 'tis juſt to conclude, that thoſe *Painters* to whom all *ſubjects* ſeem'd *alike*, who *find* no more *difficulty* in *one*, than in *another*, and who after the firſt *Idea* which they form of a *Table*, ſet down, and *excogitate* no farther, by either *changing* or *adding* any thing in their *Pieces*; I ſay, ſuch *Painters* have but ſuperficial endowments, whoſe productions will never gratify Intelligent men, who finding nothing of *rare* and well *ſtudied* in their *Works* extraordinary, will be ſoon wearied with a tranſitory view of their *Labors*.

Now I call nothing *ſtudied*, but that which

which concerns the operations of the *Mind*, and thoſe judicious *Obſervations* upon that part of *decorum*, which is the very ligament and band of *Invention* and *Expreſsion*, the nobleſt of our *Five Principles*, and in which all that's ingenious and ſublime in *Painting* does conſiſt. The other *Three*, namely, *Proportion*, *Colouring* and *Perſpective*, import rather the *Mechanical part* of the *Art*, than the more *ſpiritual* and refined, and are, as one may ſay, the *Inſtruments* of the *Science* of *Painting*, ſo as thoſe who bend all their *ſtudies* only upon *them*, work rather like Men of a *Trade* or *Myſterie*; and therefore have never obtain'd other *name* amongſt the univerſally knowing, than *Practitioners* in *deſigning*, who would never have been conſiderable amongſt the *Antient-Painters*: Howbeit, ſeeing they far exceed the reſt in multitude, the current Abuſe, and a certain preſumptuous *Ignorance*, which at preſent *tyranniſes* over this *Art*, has ſo abandon'd the Poſſeſſion of the *Name* of *Painters* to them, and added ſo many fortunate advantages above *Thoſe* who are truly the Sons of *Art*; that the *laſt* we ſpeak of, come ſeldom to enjoy the fruit, and glo-

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ry which is due to them, till it be very late; continuing for the moſt part oppreſt as long as they live, by the *Numbers* and *Cabals* of the *Ignorant*, amongſt whom, *Painting* is at this day but a *material* and groſs *Idol*, whereas heretofore *ſhe* was conſider'd as a *Deity* altogether *ſpiritual*.

The poor *Dominiquin*, who was queſtionleſs the moſt able of all *Caraces* Scholars, and happ'ly, the moſt worthy the name of *Painter*, had long ſuccumbed under this diſgrace; though almoſt all his *Competitors* were inferior to him, and not worthy to be nam'd in the day with him; excepting *Guido*, who was indeed by *Nature* more favour'd than the other for a *Gracefulneſs* which rendred him ſingular in his time; but who was no ways comparable to him for *Expreſsion*, and *leſs* yet in the skill of *Regular Perſpective*: What ſhall we ſay then of the blindneſs and ſtupidity of the *Painters* of our days; who prefer a *Joſepin*, a *Lanfranc*, and ſuch *Manieriſts* before him, whoſe *Works* containing nothing ſave the falſe dazle of I know not what *Novelty*, which they ſtile, forſooth, a *Fury* of *Deſigne*, and *Freedom* of *Penſil*, that their ignorance of the *native*

Beauty

Beauty, and true *Principles* of *Art* makes them admire, never preſerv'd their *Reputation* any longer, than this tranſitory favour and partiality of *Fortune* continued to indulge them; ſo as they are now baniſh'd out of the *Cabinets* and *Collections* of the *Virtuoſi*, who being at laſt diſ-abus'd, are grown quite weary of them.

The ſame perverſion of *Judgement*, ſeconded with the natural jealouſie of the *Italians* (who will by no means endure, that *Painting* ſhould ſmile upon any other *Nation* but their *own*) had begun to exerciſe the like *Injuſtice* towards that illuſtrious *Frenchman*, *Nicolas Pouſsin*, the worthieſt certainly, that has appear'd ſince the days of thoſe renowned *Antient* Painters, *Apelles*, *Timantes*, *Protogenes*, and the reſt of thoſe *famous* men.

But ſince it were difficult for *me* to render this *Teſtimony* of him without ſuſpicion of flattery, ſpeaking of a perſon (*ſo lately*) living, and born a *French man*; yet as his Works have already gain'd ſo many *Triumphs* over all their *Envy*, and that his merit has been ſo powerful (though in a ſtrange *Countrey*) to produce, and elevate it ſelf with ſo much

much Luſter, above its *Rivals*, at no leſs than *four hundred Leagues* diſtance from the *Court* of *France*, and in the Reign of the greateſt *Favourer*, that the *Virtuoſi* muſt ever hope for, ſince the *King* himſelf (who has ſo far honor'd him as to call him to his ſervice) is an excellent *Deſigner*, and univerſally *knowing* in all good *Arts*: It has proved a *conjuncture* infinitely advantagious to our *Painter*, and a *Juſtice* which *Fortune* owed him; ſo as it ſeems, *ſhe* is not always blinded, nor envious at the *merits* of *deſerving-men*. Since that time, all the reputation of his *Competitors* has rather ſerv'd to eſtabliſh his *Glory*, than be an obſtacle to it; and now we ſee viſibly, by comparing their *Works* together, that this *Pouſſin* is in effect a great *Eagle* in his *Profeſſion*, or to ſay better, and without a *Trope*, the moſt perfect and accompliſh'd *Painter* of all the *Moderns*.

There is no difficulty in making this appear to knowing-men, who examine and judge things like *Geometritians*, that is to ſay, rigorouſly, and as they ought, by pure *demonſtration*, and the *Analyſes* of its *Principles*, without gratifying *Opinion*, or *Favour*; which are the very *bane* and *peſte* of *Truth*: But thoſe who are

Maſters

Masters onely of superficial knowledge, and will yet be presuming upon their *Judgements*, may happ'ly take this for a *Paradox*, and thereby render themselves uncapable of being inlightned: I shall therefore quit this *discussion*, and content my self to have in this *Treatise* establish'd the Fundamental *Maximes* and *Method* which we make use of in *examining* the *Works* of *Painters*, without any farther interesting my self in this *Controversie*: Onely, I would add by way of *Advise*, that those who have the *Curiosity* to come to the *decisive* Proof of what I affirm, will find it sufficiently demonstrated in that *Work* of his of the *Seven Sacraments*, which are to be seen at *Paris*, in the *Possession* of *Monsieur de Chantelou*, *Master* of the *Houshold* in *Ordinary* to the *King*, an intimate and dear *Friend* of this incomparable *Painter*. 'Tis a *Consequence* of *Seven* Uniform *Tables*, of a midling size, but consisting of an extraordinary *study*, where this noble *Artist*, seems to have given us the utmost proof, not only of the *regularity* of the *Art*, according to all the *Parts* explicated in the *Discourse*, but of its *supremest* excellency likewise, by the *Novelty* of his *Inventi-*

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on; the greatneſs of his *Idea* upon every *Argument*, by the profound and judicious obſervation of the *decorum*, (in which he is almoſt ſingular) by the vigor of his the *Expreſſions*, and in a word, by all the very *Qualities* of thoſe illuſtrious *Genius's* of the *Antients*, amongſt whom (I perſwade my ſelf) he had obtain'd one of the moſt eminent ranks; ſince we generally find in his *Works*, the ſame excellencies which *Pliny* and others have obſerv'd of their *Apelles*, *Zeuxis*, *Timantes*, *Protogenes*, and the reſt of that firſt *Claſs* of *Painters*: For if *Apelles* appear'd ſo rare a *Perſon* amongſt them for his knowing how to repreſent the noiſe of *Thunder*; one may ſee in the ſubject I am ſpeaking of, that our *Pouſſin* has even painted the very *Voice*; which is ſo much the more *difficult* to expreſs, as in effect it is leſs *ſenſible*: I have remark'd this ingenious *ſtroke* in his firſt *Piece* of the *Seven Sacraments*, where St. *John*, conferring *Baptiſme* on our B. *Savieur*, the *Standers-by* who were preſent, and ready to receive him for their *Lord* and *Maſter*, do viſibly diſcover it by the *ſurpriſe* and aſtoniſhment in which they appear looking up to *Heaven*, and on every ſide about them,

from

from whence the *Voice* seem'd to descend, *This is my Beloved Son*, &c.

The same *Author* who propos'd (as altogether *miraculous* in *Painting*) this expression of *Thunder*, adds farther, that this great Master *Apelles*, took delight to represent the *Histories* of *Agonizing* and dying Persons; And we *here* meet with (by I know not what fortuitous encounter) that the *Sacrament* of extream *Unction* presented the same *Subject* to our *Painter*; who being about to handle this holy *Mysterie*, under a noble and magnificent *Idea*, suitable to his *Genius*, has expresly chosen the *Person* of a *Roman Captain* in his last *Agony*, environ'd by all his *Relations*; *Mother*, *Wife* and *Children*, and a number more of his *Domestics*, every one of them severally afflicted with regret or compassion; amongst whom, and in the most *conspicuous* place, he has painted the *Priest* assisting the poor *Dying-man*, and administring the Holy *Oyls* with a *devotion* full of *Piety*.

I should be over tedious to undertake here the description of all those other *Considerations*, and judicious *Circumstances* to be seen in this admirable Composition: I should sooner have said

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in a word, that 'tis the real *Parallel* of that famous *Maſter-piece* of *Timanthes* upon the *Sacrifice* of *Iphigenia*, which I have already mention'd, and which *Pliny* and *Quintilian* deſcribe to us as the rareſt, moſt ingenious and accompliſh'd *Table* of *Antiquity*. But to determine whether of the *Two*; their *Old*, or our *Modern* has expreſs'd his *Subject* with greater *Art*, and more *Pathetically*, is a *Queſtion* I cannot reſolve; contenting my ſelf in affirming *this*, that amongſt all our *Modern Painters*, our *Pouſſin* appears another *Timantes*.

The ſame reaſon which reſtrains me from any farther engaging in the *Examen* of this excellent *Compoſition*, obliges me to paſs over the reſt of this great *Work*, which makes up but its *Seventh part*; beſides, that the *Enterpriſe* would prove too vaſt for me, who have already tranſgreſs'd the *limits* which I propoſed to my ſelf at my firſt ſetting out.

I will only add *one* thing in general, which ſeems very conſiderable to me, and worthy of *remark*, with which I ſhall conclude. That every one of theſe *Pieces* are ſo *admirable* in their kind, that 'tis *Impoſſible* to particulariſe in any *ſingle* one of the whole *Seven*, which appears

pears to have the leaſt advantage of the *other*, as to what concerns the *Artiſt*: For though the *ſtory* of the reſpective *Myſteries* which they *repreſent*, were not always equally redundant, and fit for *expreſſion*; yet this puiſſant *Genius* knew ſo well how to *proportion* each part of his *Subject* to the tearms of their mutual *equalities*, and give ſo *relative* a *perfection* to the *whole*, that he has left us no place for our *choice*, or that we could *wiſh* for any *one* of them, preferable to *another*: For though each *Table*, conſider'd by it ſelf, and ſeparated from this *Union*, or, as one may ſay, this *Encyclopedia* of *Sacraments*, be uſually look'd on as a compleat and independent *Hiſtory* from the reſt; yet our *Painters* original *Intention*, being to form of them *One particular myſtical body*, compos'd of theſe *ſeven* holy *Members* (which is the obleſt *Idea* could be conceiv'd in the *Mind* of a *Chriſtian Painter*, and which is ſo *peculiar*, that it ſeems not to have been ever thought of by any before him) ſtriv'd to render it a *Chef d' Oeure*, in which he has diſcover'd himſelf ſuch a *Maſter* of the *Subjects* he undertakes, that we may eaſily conclude, he knew how

to have done as much, even in the moſt *barren* and *ſimple* Argument, as in the moſt *rich* and *magnificent*; the fecundity of his *ſpirit* having no need of any aids from *Matter*, which at firſt appears as incredible to be *affirm'd* of him, as it is realy *true*, and viſible in the *Works* of his, by the equality which he has introduc'd with ſo much *Art* in each particular, that there is nothing which *domineers* above the reſt; And this uniformity of *Perfection* is an *Effect* of the moſt *Conſummate* Excellency which is to be attain'd.

I thought to finiſh this *demonſtration*, which certainly had been very glorious to him, in ſetting *one* of theſe *ſeven* Compoſitions in *Parallel* with a ſubject reſembling it, treated of either by *Leonardo da Vinci*, or *Raphael*; for after theſe two *Soveraigne Painters*, we need ſeek no more of the *Moderns* capable of this noble *Conteſtation*. But when I had well conſider'd, that thoſe kinds of *Compariſons* are almoſt always *odious*, I reſolv'd to refer the *Deciſion* to all the *World*, without a ſyllable more, and content my ſelf to affirm, that I had for this reaſon caſt mine eyes upon the principal *work* of *Leonardo*, that renowned

Supper

Supper of our *B. Saviour*, which he *painted* at *Milan*, in the time of our great *King Francis* the *First*; which succeeded ſo well for the fortunate *Artiſt*, that it purchas'd him the good Grace of their illuſtrious *Monarch*, who did him the honour to invite him to his *Court*, and retain him ever after in his particular *Service*. We have in the Royal *Pariſh* of St. *Germains* at *Paris*, an excellent good *Copy* of this *Supper*, which many believe to be of the very hand of *Leonardo* himſelf. But the ſame *Hiſtory* has been frequently treated of by *Raphael*, and are all to be ſeen in *Stamp*, which is a moſt commodious expedient by which to *paragon* them, with that which we have in our *Pouſſins Work* of the *Seven Sacraments*.

But to arrive to this accurate *Criticiſme* with the requiſite circumſpection, and follow the guidance of our *Principles*; we muſt above all things remember, with what importance we have there eſtabliſh'd the diligent *obſervation* of *decorum*, in which conſiſts the principal *Magiſtry* of *Painting*, and which is indeed (as we may ſay) the very *Rational Soul* of it, as the reſt of the *Mechanical* ſupplements, *Colour* and the *de-*

lineation of *Figures* compoſe the *Body* only with its *Organical* members: ſo as without the intelligence of this *firſt* part, nothing can be acceptable to the eyes of knowing men, who are always more offended with *errors* in *Judgement*, the moſt *eſſential* and *neceſſary* Circumſtances in an *Hiſtory*, than in what may poſſibly be defective in the *Mechanical* part. Behold *here* the very *knot* of the *Queſtion*, which yet will not prove ſo difficult to unravel, when we ſhall be fully inſtructed in the *Ceremonial* of this *Supper*, and above all in the *poſture* which they us'd at *Table* in thoſe days, which is here a very important conſideration, and without which it is impoſſible to conceive, how St. *John* could decently repoſe his *head* upon the *boſom* of our *Lord*; ſince in that which we may obſerve in ſome *repreſentations* of it, there is expres'd a moſt unpardonable indecorum.

In purſuit of this grand remark (the *fame* whereof is totally due to our knowing and moſt judicious *Pouſſin*; ſince before him we find it ſcarce conſider'd by other *Painters*) it muſt viſibly appear, that as this *Action* paſt at *Night*, the *Figures* could not be conſpicuous,

but

but from an *artificial* light; for what other circumſtance could repreſent it to be a *Supper*, and not a *Dinner* as well? Now theſe two are *points* ſo *eſſential* and *neceſſary*, that they are not to be diſpenc'd withall without an inexcuſable *fault*, and againſt all *decorum*. After theſe *two* rigorous *obſervations*, one may make *other* leſs important *recherches*; which yet would be attended with certain *obvious* and remarkable *Circumſtances*, without which ſomething will ſtill be defective: As ſuppoſe upon that ſuddain *emotion* amongſt the *Apoſtles*, when our *B. Lord* had advertis'd them, that *One* of *them* ſhould that very *night* betray him; one ſhould ſee St. *John* not only *leaning*, but *aſleep* upon his dear *Maſters* boſome, without ſo much as taking any *notice* with the *reſt*, of what was ſaid: This would certainly be a moſt *unſeaſonable* and altogether diſadvantagious *Poſture* in this *Inſtance*. I purpoſely take notice of this *Abſurdity* amongſt others, becauſe it is realy ſo *uſual* amongſt our common *Painters*, and did once eſcape even *Albert Durer* himſelf, as is to be ſeen by one of his *ſtamps*, though this great *Maſter* had few *equals* in his *Profeſſion*; but

it

it ſeems he was not much acquainted with *decorum*.

It would in like manner be a notable *miſtake* to ſet St. *John* in any other *place* than by the ſide of our Saviour; becauſe then he could not have inclin'd on his *Maſters* Breaſt, as the *Goſpel* does *expreſly* obſerve it to us.

By the ſedulous *examination* of ſuch like *Particulars*, we ſhould ſoon be qualified to determine concerning the *Spirit* and *Judgement* of a *Painter*, and after that, give *Sentence* boldly in favour of the moſt *Ingenious* and correct in this obſervation of *Decorum*; thereby imitating the example of thoſe celebrated *Arbiters* of *Antiquity*, whom we have brought upon the *Theater*, and to whom we are no leſs *oblig'd*, than are *thoſe* whom they have *immortaliz'd* by their *Writings*; ſeeing by the *deſcriptions* which they have left us of their *Pieces* and *Works*, with thoſe excellent *Reflections* of theirs upon the *merits* and *quality* of the different *Genius's* of thoſe renowned *Painters* of *Greece*, they have preſerved that *Idea* of the *Perfection* of the *Art*, which would never have deſcended to us without them.

'Twas from theſe incomparable *Books* that

that our illuſtrious *Modern N. Pouſſin* has been ſo well inſtructed, emulating even the moſt renowned of the *Antients*, by the extraordinary *Advantage* which he gain'd by ſtudying *Humane-Letters*, before he ſo much as ever took *Penſil* in hand; which is a thing at preſent as rare amongſt *Painters*, as it is in truth abſolutely *neceſſary* in thoſe who aſpire to its *perfection*: For ſince *Poetry* and *Painting* are but *one* and the *ſame form* of *Genius*; and that to emerge a good *Poet*, 'tis not held ſufficient to be able to compoſe a well-meaſur'd *Verſe*, with numbers agreeable to the *Ear*, unleſs what you write be *ſublime* and *ingenious* alſo; it follows that in the *School* of *Painting*, he who applies not himſelf but to the *deſigning* of a *Model*, and relies upon his *Penſil* onely, ſhall never prove other than a *Mechanical* Workman; unworthy the *Character* of a *Painter*, as our *Poetaſter* would paſs but for a ſimple *Verſificator*.

From all which we deduce, that in the *ſervice* of this noble and glorious *Princeſs* of *Arts*, *Painting*, which is altogether compos'd of *Spirit*, One had need be endow'd with *Talents* and *Notices*

tices extraordinary, to pretend only to the *honor* of her *good-Graces*: And *Thoſe* who by the *meaneſs* and *dulneſs* of their *Nature*, arrive no farther than the *Mechanical part*, reſemble thoſe *ill-Courtiers* of *Penelope*, who not having the *Wit* to inſinuate themſelves into her particular *Eſteem* and *Converſation*, nor *addreſs* enough, or *Merit* to render themſelves *conſiderable* with the *Lady*, were forc'd to ſtay behind the more ſprightly *Gallants*, and make *Love* to her *waiting-women*.

FINIS.

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